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ROBERT CLARKE
(THE HIDEOUS SUN DEMON)

JAMES BEST
(THE KILLER SHREWS!)

STUART LANCASTER
(FASTER PUSSYCAT! KILL! KILL!)

**RADLEY X HARRY
METZGER X PARIS**
(LICKERISH QUARTET!)



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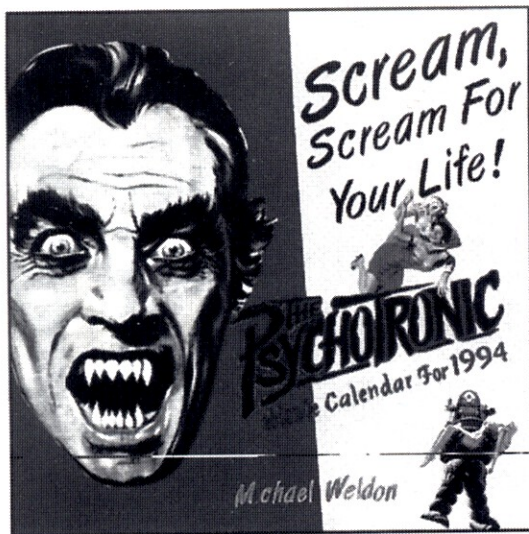
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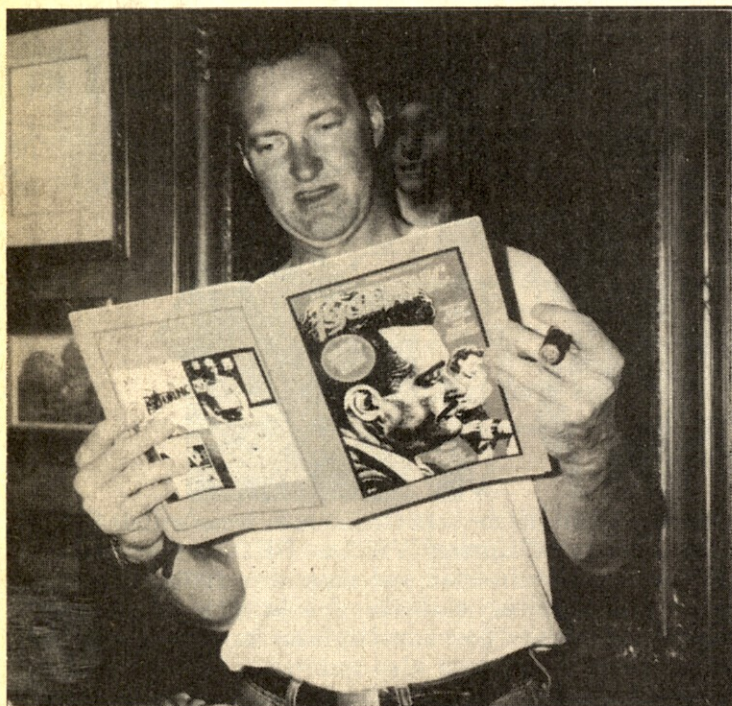
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CONTENTS



Intro **2**

Letters **4**

To Avoid Fainting... **8**

Reviews 1 **10**

Books **18**

Records **24**

Who Reads PV? **26**

Radley Metzger **29**

Robert Clarke **40**

**Johnny Ramone's
Photos** **47**

James Best **50**

Reviews 2 **57**

Stuart Lancaster **66**

Spare Parts **71**

Fanzines **73**

Obits **75**

Randy Quaid (from FREAKED and FRANKENSTEIN) in the republic of Texas. Photos by Tom Rainone.



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NUMBER SEVENTEEN
WINTER 1994**

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PICTURE

ROBERT CLARKE (not to be confused with last issue's Bob Clark) acted with Lugosi and Karloff during WWII at RKO and went on to become a sci-fi movie hero. He directed and starred in **HIDEOUS SUN DEMON** (a movie I showed around Europe in 87). Clarke was interviewed by Anthony Petkovich, who has written for *Headpress* (UK) and *Hustler Erotic Video Guide* and also publishes his own horror, crime and sci-fi zine, *Liquidator*. He also interviewed Antonio Fargas for us. Clarke was in so many movies (in a career that spans 50 years) and has so many good behind the scenes Hollywood stories, that he was too much for one issue! Part 2 will appear next time.

RADLEY METZGER made the classiest adult features of the late 60s and 70s. Many people of a certain age group have fond, distinct memories of seeing Metzger movies like **CARMEN BABY** or **THERESE AND ISABEL**, when they were the "hottest" show in town and many of his later hard X features (directed by "Harry Paris") were both critical and financial hits. Personally, I'll never forget seeing **LICKERISH QUARTET** (a soft X film that played my local family theatre) as a high school student. Metzger was interviewed by Jay Lorenz in Durham, N. C., who is planning to publish "Decadent Splendor" about the director.

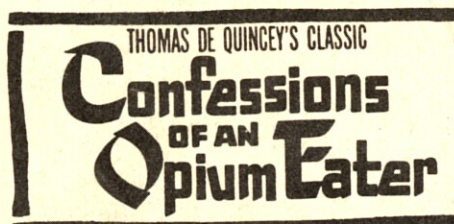
JAMES BEST, a familiar Southern screen actor for 45 years (so far) was a Universal contract player, was in two Sam Fuller movies, many westerns and of course **THE KILLER SHREWS!** He's also known for that 80s TV classic, **THE DUKES OF HAZARD**. Best was interview by Steve Latshaw of Apoka, Florida, who also interviewed William Greffe for us. Latshaw produced a great local TV news series on Florida drive-in movies called "They Came From Florida" and directed the features **VAMPIRE TRAILER PARK** and **DARK UNIVERSE**.

STUART LANCASTER was the "old Man" in Russ Meyer's great **FASTER PUSSYCAT! KILL! KILL!** That would be reason enough to interview the grandson of one of the Ringling brothers, but Lancaster was also in other Meyer movies and several features each by producer David F. Freidman, Larry Buchanan and more recently, Tim Burton! The man who delivered the Penquin was interview by John Donnelly in L.A.

For an extra bonus, we present a small part of Johnny Ramone's incredible rare autographed still collection. Also check out our expanded



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AN ALLIED ARTISTS PICTURE

extra last minute obits section and the all-Japanese rock records column. Last issues records column, by the way, was by Art Black (as usual). His name was just misplaced somehow. We thought Dale Ashmun was misplaced for a while, but he's still enjoying the music, food and women of New Orleans and writing his Spare Parts column for us.

NEWS FLASH! The 2nd **PSYCHOTRONIC** book will be published by St. Martins of NYC - in the Spring of 1995 - not really as far away as it sounds(!). And since so many people keep asking, I'll repeat: This book would have been out in the fall of 93, but the planned publisher (Pharos) went out of business and it took many months of (eventually successful) legal wrangling to clear up the rights and proceed to the next publisher. The all new illustrated book will be similar to the first **PSYCHOTRONIC ENCYCLOPEDIA**, with 1000s of reviews. It will cover features (mostly, but not all) on tape, from the silents on - that weren't covered the first time. St. Martins also publishes the annual **PSYCHOTRONIC** calenders.

NEWS FLASH #2! We have sub-0 weather and a few feet of snow now (Jan.), our van isn't running, our water pump broke and too many companies owe us \$, but those aren't the main reasons this issue is late. At the last minute, after agreeing to print PV, our new (Waymart, PA.) printer refused to - because it offended them. Northeastern Press is in "The Lord's Valley". Praise the Lord!

When I was growing up, Lugosi was gone and Karloff, Lorre, Rathbone and Chaney Jr. were old and making their last features. Although Price had been in movies since the late 30s, he was in his prime as a horror star in the late 50s through the early 70s and was the main man for all us horror fans. Lee and Cushing were important, but Price was a familiar American institution, well known by everybody and their parents (and grandparents). He will be missed.

Because of the **PSYCHOTRONIC** book delay, I'll be able to include reviews of even more features. Any companies or individuals can send review tapes to **PSYCHOTRONIC, 3309 Rt. 97, Narrowsburg, New York. 12764 - 6126**. Reviews will appear in this magazine and the book. Mail, stills, obits, review books, zines and music should also go to the same address.

PSYCHOTRONIC®
NUMBER SEVENTEEN
WINTER 1994

THANKS TO: Radley Metzger, Stuart Lancaster, Robert Clarke, James Best, Johnny Ramone, Andrew Klyde, Mathew Bialer, Gordon Van Guelder, Gordon Smith, Eric Caiden, Al Shevy, Larry Cohn, Frank Henenlotter, Steve Kramer, The Sci-Fi channel, TNT, USA, MCA, AIP, IRT, VCR, SRC, NSU and LSD (a song by the Pretty Things).

DEDICATED TO: Vincent Price

COVER: Sarah Bay (aka Rosalba Neri) as **LADY FRANKENSTEIN** (72), a New World release from Italy.

Some Papa Hits:

- 54 - "Papa Loves Mambo" - Perry Como
- 60 - "Papa Loves Mama" - Joan Regan (U.K.)
- 63 - "Papa Oom Mow Mow" - Rivingtons
 "Down At Papa Joe's" - Dixiebelles
- 65 - "Papa's Got A Brand New Bag" - James Brown
- 68 - "Papa's Got A Brand New Bag" - Otis Redding
- 72 - "Papa Was A Rolling Stone" - Temptations
- 74 - "Papa Don't Take No Mess" - James Brown
- 75 - "Papa Oom Mow Mow" - Gary Glitter (U.K.)
 "Papa Oom Mow Mow" - Sharonettes (U.K.)
- 82 - "Papa's Got A Brand New Pigbag" - Pigbag (U.K.)
- 85 - "Papa's Got A Brand New Pigbag" - Silent Underdog (U.K.)
- 86 - "Papa Don't Preach" - Madonna
- 90 - "Papa Was A Rolling Stone" - Was (Not Was) (U.K.)

J.D.K.

PSYCHOTRONIC MAIL

PAPA

GHOUL DADDY is a new attempt to recreate Ernie Anderson's (now over 30 years old) Ghoultard TV horror host character on "Cinema Dementia" aired on Chicago's public access TV 19. Original Ghoultard instrumental music is used along with the fake beard, sunglasses, echo chamber... The films are split into two hour long programs. I saw *ATTACK OF THE GIANT LEECHES*. A recent screening of *SPIDER BABY* included an interview with Jack Hill. Contact Chip Hess at 1517 W. Waveland, Chic, Ill, 60613 for info. See Book reviews for the new Robert Ripley book (with an excellent original Papa Oom Mow Mow face) and Record reviews to see how the Rivington's "Papa Oom Mow Mow" (also Ghoultard music) has spread to Japan.

BOB CLARK

I was delighted to see the Bob Clark interview. I have been curious about this brilliant, if wildly eclectic director for years. I could never believe that the same director had helmed *PORKYS* and *MURDER BY DECREE*, in my humble opinion, the best Holmes film of all time. - **Kristoffer Tronerud (Blackstone, MA)**

Your filmography missed out on Clark's latest work, a stunning adaptation of Arthur Miller's *THE AMERICAN CLOCK* made for TNT and broadcast in Sept. The powerhouse cast included Clark stalwart Darren McGavin. *FROM THE HIP* starred John Hurt, not William. - **Sean Axmaker (Eugene, Oregon)**. Apparently Clark was also in David Cronenberg's *VIDEODROME* (83) as a newsman.

I was really glad to see the info on Bob Clark. I tried to interview him years ago. At that time he refused to even acknowledge that he had even done the horror films. - **Bret McCormick (Ft. Worth, TX)**

HARRINGTON

To Curtis Harrington: Thanks a million for your part in bringing James Whale's *THE OLD DARK HOUSE* into my life, it's one of my all time favorite films. - **Bob Sheridan (Culver City, CA)**

Jose Ferrer NOT Mel Ferrer directed *RETURN TO PEYTON PLACE* - **Barry Monush (NYC)**. Harrington is interviewed in the 1983

documentary, *THE HORROR OF IT ALL* (MPI). And Marc Madenwald who conducted the interview is with *Essential Cinema* (see ad).

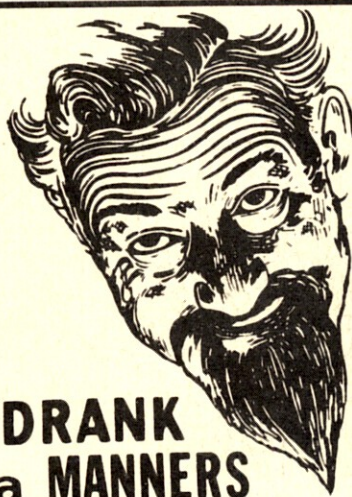
REVIEWS

Kitty Swan (*TARZAN'S GREATEST CHALLENGE*) came fresh from the lead role in those two lovable Italian 60s jungle girl flicks: *GUNGALA, LA VERGINE DELLA GUNGALA* (Virgin Of The Jungle) and *GUNGALA, LA PANTERA NUDA* (Nude Pather Girl), the latter directed by Ruggero (*CANNIBAL HOLOCAUST*) Deodato. According to the late great Spanish filmzine "Terror Fantastic", Manuel Cano made at least three unauthorized Tarzan rip-offs, and possibly more. By the way, it's Fernando Sancho (not Sanchez). - **Michale Secula (Bethlehem, PA)**

CRITTERS 4 star Eric DaRae is, of course, the son of Aldo Ray and super-casting director Johanna Ray. I used to see him over at film-junk maestro extraordinaire Ken Hartford's house (Eric hung out with son Glen Hartford). Hartford, who suspiciously changed his name from Hertz, released such movies as *CARNIVAL OF SOULS* and *THE DEVIL'S MESSENGER*. *KING OF THE JUNGLE* once played the local Florida circuit in matinee showings in which Steve Hawkes appeared in person with a live lion cub! The man was literally covered in scars from his various encounters with somewhat larger felines. Apparently, Hawkes was a Floridian. *DEVIL RIDER* was a film that was financed by class tuitions charges by Brad Grinter for his Viking Cinema workshop. He would gather film hungry students and use their fees to make movies. The film was shot silent and badly dubbed later. Star Ross Kanaga was an alligator wrestler and a nice guy. He was the one who ran across the alligator backs in *LIVE AND LET DIE*

(the villain in that film was named after him). After years of some of the scariest work on record (I once watched him wrestle a crocodile - certainly one of the world's most dangerous and unpredictable animals.) The guy dropped dead of a heart attack at age 36. - **Fred Olen Ray**

I remember *BLACK ALLEY CATS* being screened at a number of small (long gone) independent drive-ins around Melbourne in 1979, when I was 12. A school buddy and I each hijacked a beer from our house, hopped a bus and watched the movie without sound from the top of a nearby hill. It was a memorable introduction to the world of



**I DRANK
a MANNERS
BIG GHOULTARDI**

sexploitation. - **John Harrison (Berwick, Victoria, Australia)**

Corin Nemec was Charleton Heston's grandson in SOLAR CRISIS, not Mike Keslo (the name of his character). Nemec was the star of the wonderfully strange series PARKER LEWIS CAN'T LOSE. - **Barry Monush (NYC)** Monush (not Monash) is the associate editor of the annual Screen World books. Vol. 43 (1992) is from Applause Books of NYC.

Because of the review of TROPICAL HEAT, **Michael McQuarrie (N. Vancouver, B.C.)** sent in an article from India Today magazine about Indian directors and producers making profitable low budget erotic thrillers and various exploitation releases in America. Asbrok Amritraj, Krishna Shaw, Jagmohan Mundbra, Victor Bballa and Anant Singh (from South Africa) are all discussed. Jena Persaud, star of Mundbra's recent THE OTHER WOMAN (and the pages of Penthouse) and Asba Siewkumar from Mundbra's TROPICAL HEAT and Amritraj's TROPICAL NIGHTS are both from the West Indies, but are "of Indian Origin."

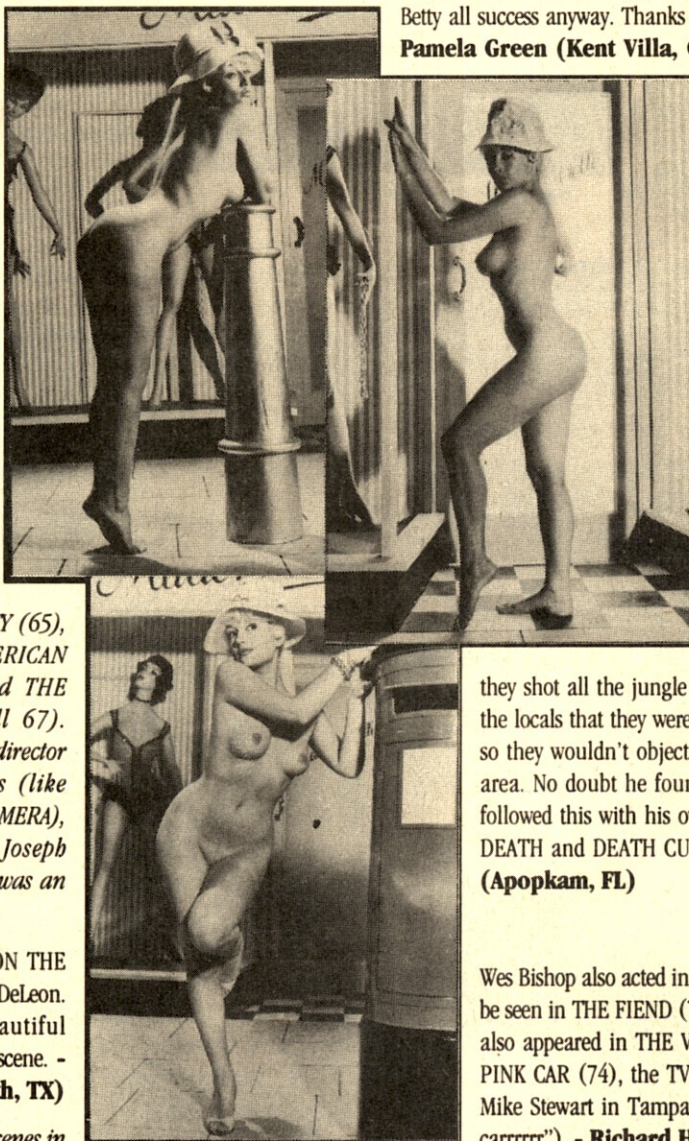
Being a Wheeler and Woolsey fan, I'd like to order MUMMY'S BOYS. -

Eric Scott - Albany, NY. I forgot to mention that MUMMY'S BOYS was released on laser disc only, from Image Ent. (9333 Oso Ave., Chatsworth, CA 91311). They have several titles by the comedy team.

Does TEENAGE GANG DEBS director Sande S. Johnsen have any connection to Sande N. Johnson, who made the rare THE BEAUTIFUL, THE BLOODY AND THE BARE? - **Gordon M (Jersey City, NJ)** The A.F.I. claims that Sande (or S. N.) Johnsen made both those NYC classics and he directed THE SECRET SOCIETY (65), JUSTINE, INFIDELITY AMERICAN STYLE, THE SINGLES and THE GAMES PEOPLE PLAY (all 67). Johnsen was also assistant director for Barry Mahon movies (like BUNNY YEAGER'S NUDE CAMERA), was a set designer for Joseph Mawra's OLGA'S GIRLS and was an editor on other features.

The female cop in BLOOD ON THE BADGE was played by Melissa DeLeon. Desiree Lafoe was the beautiful Alexandra from the motel sex scene. - **Bret McCormick (Ft. Worth, TX)**

Those impressive miniature scenes in Roger Corman's QUAKE were from



Pamela Green!

the Japanese TIDAL WAVE, which Corman released in America with new footage. Aristede Massaccesi's awful TROLL III (PV #13) is now out as CRAWLERS from Col./Tri Star. Beware! That's PETEY WHEAT (not white!) STRAW, currently available as THE DEVIL'S SON IN LAW (Xenon). And that was Lorenzo, not his late father Fernando (!) Lamas in SNAKEATER III.

OTHER INTERVIEWS

I was very well known here in the late 50s and the 60s, but when the breakup of the partnership came with Harrison Marks, I was not able to continue with the publicity. I had walked away from things with nothing, so I could not continue as I had been without pictures. I had to begin all over again and build up a stock and that is what I am going to issue shortly. I began again in 1962 and continued until 1976. I do feel very sorry for Betty Page, although I do not think that she will have very much success in obtaining any money at this stage. I am sure that she would have signed a model release for all her pictures. At least what I did was for my own company and so I can control things. Except for some that were stolen and did appear in the U.S.A. and in Europe. I do wish Betty all success anyway. Thanks very much for what you have done. -

Pamela Green (Kent Villa, Ommanney Rd., Yarmouth, Isle

Of Wight, PO41 OQA) Green (PEEPING TOM) is offering sets of 3 1/2" x 5 1/2" b/w glossy nude photos (or postcards) of herself. Write her for ordering info.

Harrison Marks model Margaret Nolan was also in the PBS mini-series BRIDESHEAD REVISITED. June Palmer also played a prostitute in THE AMOROUS ADVENTURES OF MOLL FLANDERS and was in THE GAMES THAT LOVERS PLAY. - **John Weimer (Citrus Hts., CA)**

Bill Grefe told me recently that he directed 2nd unit on Del Tenney's I EAT YOUR SKIN, aka ZOMBIE, aka VODOO BLOOD BATH. He said

they shot all the jungle stuff around Key Biscayne - and told the locals that they were doing an 007-styled adventure film - so they wouldn't object to a horror film being shot in their area. No doubt he found the experience inspirational. Bill followed this with his own classic twin terror bill, STING OF DEATH and DEATH CURSE OF TARTU. - **Steve Latshaw (Apopkam, FL)**

OBITS

Wes Bishop also acted in DIXIE DYNAMITE. Ann Todd can also be seen in THE FIEND (73) with Patrick Magee. Glenn Corbett also appeared in THE VIOLENT YEARS (56) and RIDE IN A PINK CAR (74), the TV ad for which still haunts my friend Mike Stewart in Tampa, Florida ("Take a riiniiide in a pink carrrrrr"). - **Richard Harland Smith (NYC)**

I was surprised when I heard Glenn Corbett had died. I always

admired his work. I had offered Glenn Corbett the role of Lt. Governor in MOB BOSS, but he said I'd have to shoot him on weekends because he was currently working as a movie prop man during the week! I offered the role to former real Lt. Governor Mike Curb (who said "No way in hell, but thanks for asking") before finally settling on Don Stroud. Corbett made an interesting weird little picture in Florida in the early 70s called RIDE IN A PINK CAR. - **Fred Olen Ray**

The late Glenn Corbett is not the actor pictured in the still from HOMICIDAL. The actor pictured is Richard Rust, who had a small role in the movie as a bell boy. - **Dewey Webb (Phoenix, AZ)**. Several people pointed out this embarrassing mistake. Our apologies to Rust, most recently, seen in DOUBLE REVENGE (88). The late Corbett, also in Sam Fuller's DEAD PIGEON ON BEETHOVEN STREET (72), was once a model. And by the way, thanks to those who wrote in about the bewbo... death hoax (which was sent out as a press release!). We fell for it along with many other publications.

Like Dottie West, a few issues back, Spanky McFarland appeared in THE AURORA ENCOUNTER as the governor of Texas. -

Michael Will (Monteal)

You mentioned that Ray Sharkey starred in the NYC student film of Marty Brest. In fact, Ray starred in the AFI film, HOT TOMORROWS. It was Danny DeVito who starred in Mr. Brest's student film. - **Joe Martino (L.A.)**

Michael Gothard played an inquisitor in the Salkind CHRISTOPHER COLUMBUS. He had no dialogue, but even silent, he proved that he could dominate a scene quite handily! - **Cy Gaffny Jr. (Palm Desert, CA)**

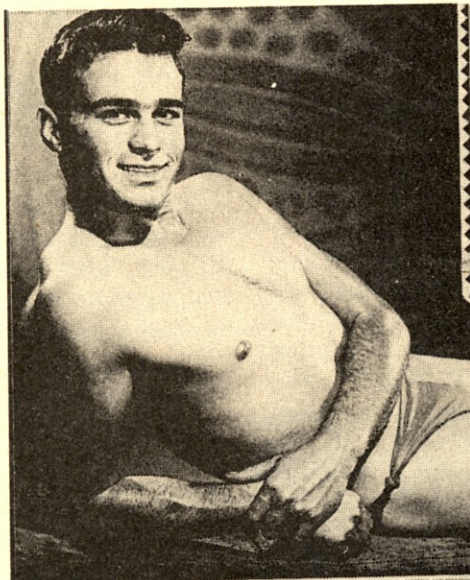
ETC.

It would be easier (and quicker) to list every Hollywood movie production that did NOT film at Bronson Canyon. The cave is remarkably small, but since it's so photogenic from any angle, it's easy to "cheat" the appearance of massive external dimensions. The inside is Y-shaped with one opening in front and two in the back (TV's Batmobile drove away from one of the rear entrances every week). When visiting the L.A. area, you owe it to yourself to visit (be prepared to do some walking). Drive to the intersection of Franklin and Bronson. Proceed north on Bronson. You'll enter a park. Park your car and walk past the fence on the right and follow the path. - **Bob Sheridan (Culver City, CA)**

I have found at least 7-8 more titles/campaigns that Donn Davison stuck on whatever prints he had available and roadshowed in small southern drive-ins. Titles include THE WIDOW IS WILLING, THE BOOTLEGGER and, best of all, WOMAN WITH A WHIP. If you watch Jim Ridenour's SPOOKS A POPPIN tape, you will see that Donn Davison and Phil Chandler are two different people. - **Patric Slusher (Olympia, WA)**. I added that Chandler misinformation to Slusher's article.

I noticed that you incorrectly credited Ted V. Mikels' as directing my film

THE AFTERMATH. Mr. Mikels only involvement was to rent me his house for a few scenes. - **Steve Barkett (Hat Creek, CA)**. I don't remember ever writing anything about THE AFTERMATH (Prism, 78), but since it features Sid Haig, Forrest J. Ackerman as the curator of the last museum on earth, Eric Caiden (as a corpse), Jim Danforth and the voice of Dick Miller, I guess I will.



The Late Glenn Corbett — really.

I found a credit for "Ed Wood" on the Baseline system for a 1975 film called REVENGE OF THE DEAD. I found out that that was their main title for the film listed in the PSYCHOTRONIC ENCYCLOPEDIA as MEAT CLEAVER MASSACRE (aka HOLLYWOOD MEAT CLEAVER MASSACRE). The "Ed Wood" listed as an actor was far down in the cast list. Is this The Ed Wood?

Mike MacCollum (Indianapolis, IN) That movie, directed by Evan Lee and released by Group One in 77, featured Christopher Lee as "the host." Is it possible that Lee and Wood were in the same movie!? We also recieved a 1965 paperback - "Telephone A Go-Go" by "Woodrow Olivetti" that seems to be by Wood.

In your review of the Incredibly Strange Music book, you mentioned that the 2nd volume

ought to include a chapter on Esquivel. You are so right! That guy's the greatest! Hoboken's Bar/None records has been granted a license from RCA to release a CD compilation of the maestro's best work- **Wayne Honath (Pittsburgh, PA)**. I first learned about the strange 50s/60s experimental "easy listening" instrumental albums of Juan Garcia Esquivel, the Mexican bandleader from the late Norman Petrie in Cleveland. Wayne (or Wayno) has written several articles about Esquivel, who seems to be becoming a cult figure (again).

One other addition to the Colonel Harlan Sander's filmography should not go unmentioned - THE BIG MOUTH with Jerry Lewis! As I remember, Col. Sanders has a cameo in a hotel and Jerry makes faces at him (big surprise). The Kentucky Fried Chicken restaurant in my home town of Grand Junction, Colorado used to have one of those creepy life-size Fiberglass replicas of the Colonel outside, holding a bucket of chicken. I recently found out that someone shot it up in the middle of the night. - **Todd Rutt (Astoria, NY)**.

Kentucky Fried Chicken can also be seen (being eaten) in the picnic scene of EQUINOX! - **Lance Laurie (East Northport, NY)**

George Clinton is on Paisley Park/Warner Brothers. - **Michael Pachter (?) (Boca Raton, FL)**. "Hey Man...Smell My Finger" is Clinton's recent hit album.

Johnny Legend called to say that John Lawrence who directed SAVAGE ABDUCTION (72) is not the same John Lawrence who acted in some 60s features. George M. who wrote last issue's letter wrote that he knew that Lawrence produced (not directed) THE GLORY STOMPERS (67) and FREE GRASS (69). And that Pete Best movie is called BACKBEAT.

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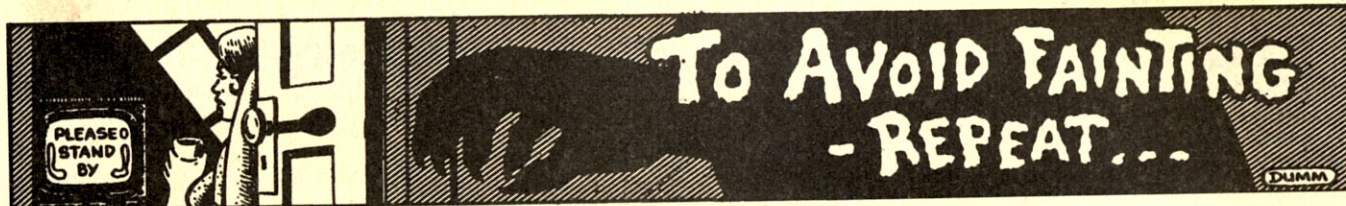
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Here are some more recent releases that any good video store should stock for sale or rental. Accept no excuses from uninformed clerks! If a title costs over \$20 - rent it and make a copy!



NIGHT OF THE FOLLOWING DAY (MCA)

MGM/UA has released the anti-Commie RED PLANET MARS (52), THE INVISIBLE BOY (57), with Robby The Robot, George Pal's ATLANTIS, THE LOST CONTINENT (60), the giant caterpillar movie THE MONSTER THAT CHALLENGED THE WORLD (57) and THE RETURN OF DRACULA (58) with Francis Lederer. The very interesting 1969 Marlon Brando movie NIGHT OF THE FOLLOWING DAY (MCA) is an uncut version. The TV version (which most people had seen) had new scenes by a different director substituted for ones that were censored. Check out the early women in prison/asylum classic THE SNAKE PIT (Fox, 48) with Olivia DeHavilland, Von Sternberg's incredible THE SHANGHAI EXPRESS (MCA, 32), with Anna May Wong and Warner Oland, and Richard Lester's RETURN OF THE MUSKETEERS (MCA, 89) with Christopher Lee and Oliver Reed. Two more Bowery Boys horror comedies: SPOOK BUSTERS (46) and MASTER MINDS (49) are from Grapevine J. Paul Crawford, a lawyer in N.J., sent a FAX to tell us that the last shot of the tape of WAR OF THE COLOSSAL BEAST (Col/Tri Star, 58) is in color (as in the original theatrical release).

SOMETHING WEIRD (see ad) will have a whole new series of H. G. Lewis titles, many uncut for the first time. VIDEO SEARCH OF MIAMI (see ad) is subtitled and releasing just about everything by Jean Rollin (including some porn titles with Brigitte Lahaie) and has added LONE WOLF AND CHILD: THE FINAL CONFLICT, the recent "conclusion" to the Japanese Baby Cart series. SINISTER (PO Box 4369, Medford, Oregon 97501) has a new series of formerly hard to find Ray Dennis Steckler classics with new brief intros by the director. XENON (1-800-829-1913) has most of Rudy Ray Moore's movies and many other black cast features. FACETS (1-800-331-6197) and MOVIES UNLIMITED (1-800-523-0823) are two good companies for video mail order. Send for their giant (\$7.95) catalogs.

Now that Disney is releasing a b/w movie about Ed Wood Jr, and HBO debuted a remake of THE ATTACK OF THE 50FT WOMAN, SHOWTIME has announced a whole series of remakes of late 50s AIP JD movies, all by notable directors. The first, DRAGSTRIP GIRL, by Mary Lambert, stars Natasha Wagner and Traci Lords. Others are: THE COOL AND THE CRAZY by Ralph



SHANGHAI EXPRESS (MCA)

Bakshi, GIRLS IN PRISON by John (HENRY) McNaughton, MOTORCYCLE GANG by John Milius, ROADRACERS by Robert (EL MARIACHI) Rodriguez, REFORM SCHOOL GIRL by Jonathon Kaplan,

RUNAWAY DAUGHTERS by Joe Dante and SHAKE RATTLE AND ROCK by Allan Arkush. Roger Corman's (CONFESSION OF A) SORORITY GIRL (to be directed by John Carpenter) was itself an uncredited remake of THE STRANGE ONE (57). You JD movie fans will notice that half of these were originally directed by the unheralded Ed Cahn (CREATURE WITH THE ATOM BRAIN). A 10th remake will be announced. Sam Arkoff's son Lou is producing with Debra Hill. Some of these just might be great viewing, but I have doubts about Warner Brothers' plans to make a series of remakes of Hammer films. What next? Remakes of Crown International and Amicus movies?



Director Tom Rainone with Heather Lea, Billy Ingle (the dunce) and Terri Rodgers.

Some videos are more entertaining and have more going on in them than many full length features. Tom Rainone directed the notorious "Do Ya Think I'm Sexy" by The Revolting Cocks (led by Al Jorgensen of Ministry). It's set in a strip club run by the devil (David F. Friedman!) and features Ed Neal (the hitchhiker from TEXAS CHAINSAW MASSACRE), Linnea Quigley, Jewel Shepard, bikini babes with machine guns, zombies and many other mindblowing special FX. MTV has banned it, but the video is a hit in Europe. Tom has topped that one

with the video for the Ramones' new version of "Substitute" (from their great new Acid Eaters album). Nicholas (DON'T ANSWER THE PHONE) Worth stars (and is seen reading PV #9). These PSYCHOTRONIC people also appear: Rudy Ray Moore, Karen Black, William Smith, Michael Berryman, Ken Foree, Lux Interior (in two roles), Lemmy, Johnny Legend, LQ and Tim Ralston as the pinhead. It was shot partially at (where else?) Bronson Canyon. Watch for it!

PV

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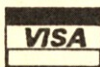
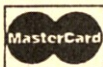
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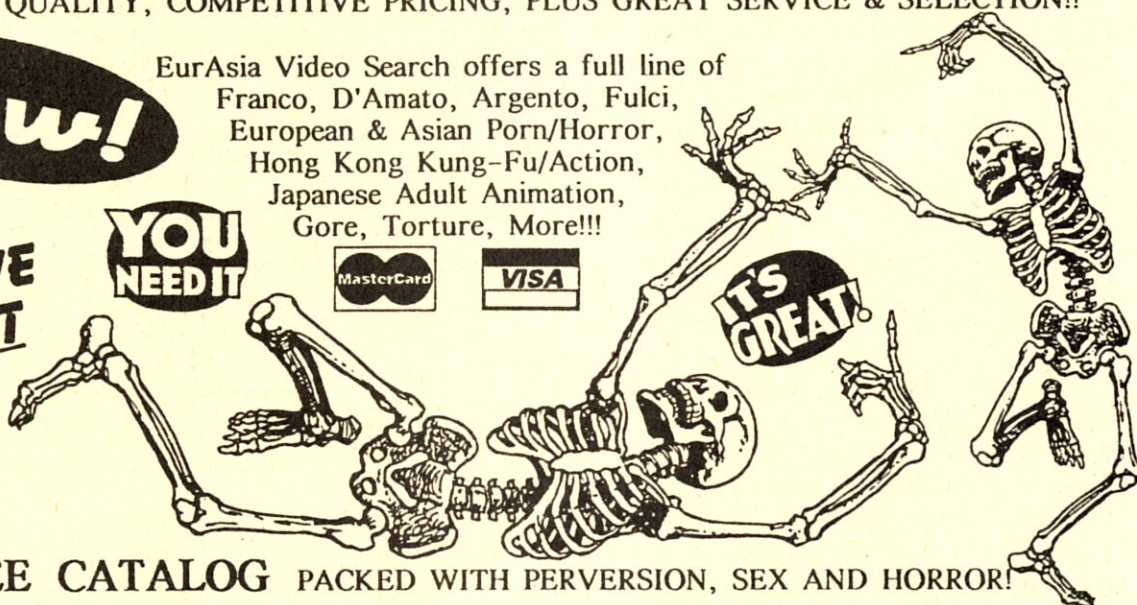
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20s

MIDNIGHT FACES (Sinister, 26) D/S Bennet Cohn

No reference books seem to include this cheap looking, cliché ridden silent haunted house reading-of-the-will movie from the "Goodwill" company. It's complete with a caped figure in a wide brimmed hat lurking in a mansion on an island and a comic scared black servant (even the title cards are racist). The many creepy suspects include the hired help, a "Chinese" man and a paralyzed man. The best part is a fight on the rooftop. Francis X. Bushman stars with Kathryn McGuire (SHERLOCK JR.) and Jack Perrin. It's a pretty good "55 min." print and includes a menacing musical score.

THE PENALTY (Fright, 20) D Wallace Woolsey, S Charles Kenyon, Philip Lonergan.

You won't believe this incredible Lon Chaney movie. He's Blizzard, a scary, sadistic, sneering, manipulative, romantic, piano playing San Francisco Barbary Coast "master of the underworld." He's also a vengeance seeking "cripple from Hell," because his legs had been (needlessly) amputated as a child. The acrobatic, legless Chaney is simply amazing, using slides, ramps, trap doors and poles to get around, conveying every emotion in the book (often several at once) and posing for a bust of Satan!. This nearly 75 year old feature uses flashbacks, flash forwards and mob riot scenes (shot on location). It also has a drug addict, a naked model, slave girl hat makers and an undercover female cop. The Sam Goldwyn produced feature was re-issued by MGM. The print is excellent. There is no soundtrack. Recommended! P.O. Box 179, Billerica, MA 01821.



Lon Chaney in The PENALTY

THE END OF KINSKI

VAMPIRE IN VENICE (Vestron Int., 87) P/D Augustino Caminito, S Corto Alberto Alfieni, Leandro Lucchetti

(NOSFERATU IN VENICE) Kinski returns in a "sequel" to Herzog's remake. Nosferatu is revived by Gypsies then pushes an old lady out of a window onto spikes. Kinski refused to wear the same makeup again, but

looks impressive with big teeth and long hair. Too bad the movie is so boring. With Christopher Plummer as a professor who tries to kill him, Barbara De Rossi (nude in sex scenes) as a princess and Donald Pleasence as an ineffectual priest. Kinski disagreed with Caminito and directed himself for a while, then "film doctor" Luigi Cozzi was called in the finish. The score is "based on" a Vangelis LP and the dialog is in English. Caminito also produced THE KING OF NEW YORK.

PAGANINI (Video Search, 89) D/S/star Klaus Kinski, S Massimo Lentini, P Augusto Caminito

The notorious Italian violinist and composer Niccolò Paganini (1782-1840) is called "a vampire with a violin" by a female narrator. Kinski's movie has great period detail and lots of frenzied violin playing. It's largely made up of back and forth memory fragments, too much slo-motion and very little dialog. The long haired Paganini/Kinski looks great as he literally plays himself to death after fucking just about any woman (no matter how young) in sight. With Debra (Kinski) Caprioglio as his neglected young wife, Dalia Di Lazzaro, Eva Grimaldi, Bernard Blier, Nicolai Kinski and Marcel Marceau (!). The film's producers (Scenta) called PAGANINI "close to porn" (the only graphic scene stars horses), and sued Kinski. The same year, his scandalous autobiography "All I Need Is Love" was recalled by Random House. Kinski never acted again and died in 92. This rare (subtitled) feature is a must for Kinski fans. The first screen PAGANINI (23) was Conrad Veidt. PAGANINI HORROR (88) was a present day rock/horror version.

REAL ALIENS

FIRE IN THE SKY (Par., 93) D Robert Lieberman, S Tracy Torme, P Joe Wizan, Todd Black

From the trailers, I thought this would be a boring 70s style speculation movie, but it's real good. It's based on a Travis Walton's "true" book and was embellished by Torme (son of Mel). In 1975, everybody in a small town thinks that a group of young lumberjacks killed the missing Travis (D. B.

Sweeney) but they saw him ascending into a space ship. James Garner is the out of town sheriff who tries to make them confess and UFO buffs and reporters arrive from around the world. The nightmarish scenes with aliens experimenting with their captive in a huge, gooey, no gravity spaceship are excellent (thanks to ILM FX). Robert Patrick (TERMINATOR II) is the real star as the best friend Mike. With Craig Sheffer, Peter Berg, Henry Thomas, Bradley Gregg, Noble Willingham and Kathleen Wilhoite. The Neville Brothers do the excellent end theme, "Sons And Daughters" (available on the Varese Sarabande soundtrack). The PG -13 release was filmed in Oregon.

INTRUDERS (Fox, 92) D Dan Curtis, S Barry Oringer, Tracy Torme, P Banki Lustig

After the failure of the revived DARK SHADOWS, Curtis made this (originally two part) CBS movie. Richard Crenna is an L. A. psychiatrist at a mental hospital who uses regressive hypnotism on people who who had close encounters of the third kind. Aliens arrive and impregnate Dana Ashbrook. Mare Winningham is "chosen" as a child. Susan Blakley is her sister and inmate Ben Vereen has disturbing flashbacks. Despite a few good scenes, this goes on way too long (163 mins.) and is pretty dull. With Daphne Ashbrook, Steven Berkoff, Rosalind Chao and G. D. Spradlin.

ON THE ROAD

MOTORAMA (Col., Tri Star 92) D Barry Shils, S Joseph Minion, P Donald P. Borchers

A determined 10 year old named Gus (Jordan Christopher Michael) steals a 65 Mustang and goes on the road through mythical states in the Southwest to try and collect letters to win a gas station card game. Gus runs into many odd characters in a unique and pretty great black comedy by the guy who wrote AFTER HOURS. Mary Woronov and Sandy Barron punch Gus' eye out. Drew Barrymore is in a nightmare, Susan Tyrrell is in a wig, Meatloaf is a biker and Vince Edwards is a doctor. Michael J. Pollard and Garrett Morris run a gas station. With Flea, Jack Nance, Dick Miller, Martha Quinn, Robin Duke, Allyce Beasley, Shelly Berman and John Diehl. Music by Andy Summers.

ROADSIDE PROPHETS (New Line, 92) D/S Abbe Wool, P Peter McCarthy

John Doe (from X) takes his motorcycle from L. A. to the El Dorado casino in Nevada with the ashes of a guy who was zapped by a video machine. Adam Horovitz (from the Beastie Boys) keeps showing up and tries to imitate him. Doe is low key, Horovitz almost does Jerry Lewis. They run into various (60s based) characters and EASY RIDER references abound. David Carradine singing, smoking a bong and telling a story is the acting highlight. With Elle Raab as an erotic dancer, Barton Heyman, Stephen

Tobolowsky, Timothy Leary, Arlo Guthrie and John Cusack eating a lot. The soundtrack includes cuts by The Beastie Boys, Harry Dean Stanton and others. The director wrote Alex Cox's best movies but this is no REPO MAN and the "straight" characters are too cartoonish.

BUCHANAN

NAUGHTY DALLAS (Something Weird, 64) D/S Larry Buchanan

(MONDO EXOTICA, NAUGHTY CUTIES) The action is narrated by some guy, then Toni (Toni Shannon), a small town girl in Dallas, then a theatrical agent, then a burly club owner. She thinks, "What a lucky break! I'm in show business!"), chickens out during an amateur stripper night, but becomes a hit after some private lessons. Most of the movie is vintage real strip acts, with some unfunny comics (one in drag) and Bill Peck and his Peckers band. Some strippers leave pasties on. My faves were the two "maids," Jada (who gets a pie in the face) and the woman on the tiger skin rug. In glorious faded color. It was shot in several Dallas burlesque houses but despite the publicity, not in Jack Ruby's Carousel club.



HIGH YELLOW



SANTA AND THE ICE CREAM BUNNY

HIGH YELLOW (65) D/S Larry Buchanan

Cindy (Cynthia Hull) is the new light skinned black teenage maid for the dysfunctional family of an oblivious Hollywood producer. She keeps a diary and befriends the wild, jive talking teen daughter Judy (Kay Taylor) whose brother was kicked out of the military for being a "queer boy." The Major (Bill Thurman) is the crazy, sadistic, alcoholic war vet gardener and Joseph (William McGee) is the friendly servant. The depressed mother (Anne MacAdams (from COMMON LAW WIFE) stays in bed. This Dallas production shows how good Buchanan was before those

AIP TV movies. The characters are interesting and/or sympathetic, the acting is good and the plot (including a murder) works on several levels. The instrumental theme is great and I love the scenes in the Disk A Go-Go where Jody Daniels sings and The Rowdees do "Pushover." It's hard to find (thanks to the director) but recommended.

BARRY MAHON

SANTA AND THE ICE CREAM BUNNY (United, 72) D Barry Mahon, R. Winer

A narrator informs us that Santa Claus (he's skinny and too young) is "stuck in the sand, way down in Florida." Santa just sits there, sweating and thinking, then lip synchs a song. Some kids (one has a "Keep On Truckin" T shirt) try to help by bringing various real animals (and a gorilla) to try and pull the sleigh. Santa decides to tell them a story, and we

see Mahon's 1970 color feature THUMBELLINA, complete with original credits ("Pirates World Presents..."). It's really not bad for a kids matinee movie. Shay Gardner is the appealing singing star. She encounters giant props, a scary forest with talking spiders and frogs and an old mole man who wants to marry her. Shay also plays a teen girl in a mini skirt listening to the story (which is narrated by a lady mole). Then Santa is rescued by a man in a rabbit suit to justify the stupid title.

NUDES ON TIGER REEF (Something Weird, 65) P/D/cine. Barry Mahon, S Clelle Mahon

Sande, a "Broadway director" (Sande Johnsen) goes to a Florida island nudist camp. He's "both shocked and amused" to find that his star Nadja (Nadja Swenson in a blonde wig) is there too and decides to make an (8mm) movie there. The two main models on display are young, cute and both smoke. With topless scuba diving, nude card playing, baseball, showering, exercising and running. For variation, they leave bathing suits on for volleyball. Color - 64 mins.

BEAST THAT KILLED WOMEN (Something Weird, 65) P/D/cine. Barry Mahon, S Clelle Mahon

A story is told in flashback to a detective in a hospital. A couple at a nudist camp sleep in twin beds. The acting is bad even for a nudie movie. Women dance around a fire and later, a gorilla starts grabbing and killing them and cops arrive. That's about it except for the topless square dancing (!) and two naked black women walk away from the camera. Byron Mabe was assistant director and it was made in Miami Beach. Presented by Frank Henenlotter. Color - 60 mins.

THE SEX KILLER (Something Weird, "67") P/D Barry Mahon

(THE GIRL KILLER) Tony, a doomed, loner voyeur who works at a mannequin factory, buys a set of binoculars in Times Sq. He watches topless sunbathers on roof tops. We see them through a lens shaped cut out. He takes a mannequin head to a bar (where a man makes a face into the camera) and on the BMT. A blonde hooker wants too much (\$20!), so he pays her \$10 to just strip. Soon, he's strangling women. Some of the nude scenes are top notch in every way, especially the nurse (!) and the black sunbathers. The Manhattan locations are also great. Tony goes to the Cafe Bizarre on 9th St and a marquee advertises LOVE HUNGER (65). The music is a repeated rock instrumental. Presented by Frank Henenlotter. B/W - 55 mins.

SCOTT VALENTINE

WRITE TO KILL (RCA, 90) P/D Ruben Preuss, S Miguel Tejanda-Flores, P Bonnie Sugar

Scott Valentine is framed for a murder and ends up teamed with a lying, swearing Joan Severance as they flee from a bald gangster and his men. There's one minor sex scene, chases and Valentine, looking extremely ridiculous, "disguised" in leather and studs. With two TWIN PEAKS actors (Ray Wise and Chris Mulkey).



TO SLEEP WITH A VAMPIRE (New Horizons, 92) D Adam Friedman, S Patricia Harrington, P Mike Elliot

Roger Corman ordered up this pointless remake of DANCE OF THE DAMNED (from way back in 88), using much of the same dialog. This time Scott Valentine is the vampire who wants to get to know a suicidal stripper (Charlie Spradling). It's filled with homeless people, arty touches and lots of dialog. They argue ("Stop staring at my neck!"), he cries, paints and finally makes her a vampire, after sex on the strip club runway. SHADOWS IN THE DARK (89) a porno tape, was an earlier "remake" of the same story. Take your pick.

CORMAN

LIARS CLUB (New Horizons, 93) D Jeffrey Porter, S Jeff Yonis, P Mike Elliot

Although it shamelessly copies major parts of RIVER'S EDGE, this is a very good movie that stands on its own. A highschool girl is raped at a party by a football jock (Brian Krause). A big blonde guy called Jimbo (Michael Cudlitz), accidentally kills her, trying to shut her up and save his friend's future, which leads to a cover up by the other kids. Wil Wheaton stars as the nice guy mechanic who reluctantly gets involved. There is no Dennis Hopper character but there's a pot selling little kid named Buzzard. With Soleil Moon Frye and Bruce Weitz.

DRAGON FIRE (New Horizons, 93) D Rick Jacobson, S Bently Gray, Kevin Ingram, P Mike Elliot

DRAGON FIRE features lots of good fights and good fighters. Dominic Labanca is the 21st century (sub BLADE RUNNER look) L.A. martial arts hero whose brother's death must be avenged. Battles to the death take place in "the Pit" for money and frequent trips to a bar showcase some good nude dancers. The best character is Eddie (Harold Hazledine), a laughing, long haired hippie con man fighter. Eddie's blonde stripper sister (Pamela Rund) proves that they're still using silicone in the future. Michael Banks (brother of Billy) has an echo voice and is supposed to be the scariest fighter. Jim Wynorski plays the strip club MC.

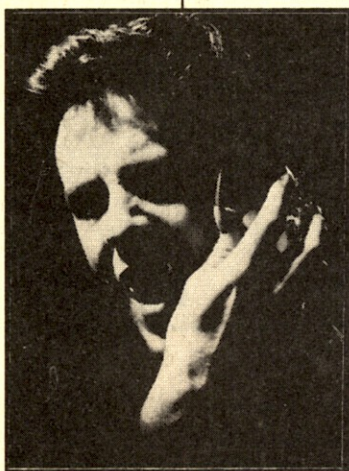
EYEWITNESS TO MURDER (New Horizons, 92) D/edit Jag Mundhra, S Michael Potts, P Ashok Amritraj

Andrew Stevens is an angry L.A. cop whose wife was blown up, trying to protect an artist (Sherilyn Wolter from GENERAL HOSPITAL) who was blinded by a drug dealer (with a junkie assistant) at an art opening. Stevens falls for her at a remote "artist colony" hide out house. With Adrian Zmed (cop partner), Carl Strano as a killer. Even with Karen Elise Baldwin (who co-wrote the story) as a kickboxing nurse this is BORING!

SCOTT GLENN

SLAUGHTER OF THE INNOCENTS (93) D/S James Glickenhaus

Scott Glenn is an FBI man stationed in Cleveland who goes to Utah to track a maniac that kills (and sodomizes) kids. Thankfully we don't see the bearded religious nut (Zitto Kazann) killer at work, but he does tie up a



TO SLEEP WITH A VAMPIRE

little girl. He thinks he's Noah and has a huge ark in a cave that's filled with rotting corpses and skeletons (kind of like in TEXAS CHAINSAW MASSACRE). The agent's crime solving computer expert kid is played by Jesse Cameron-Glickenhaus - the director's son. He's a little too smart to believe, but is the real star of the movie. With Sheila Tousey, Darlann Fluegel and Zake Moakes as a janitor. Gabe Bartalos provided gore FX for the above average HBO movie, filmed in Utah (and downtown Clevo).

SHADOW HUNTER (Republic, 92) D/S J.S. Cardone, P Carol Kottenbrook, Scott Einbinder

A Navajo Indian named Two Bear (Benjamin Bratt) is a mystical "Skin Walker" who kills and eats his victims for power and can disappear at will. A depressed Phoenix cop (Scott Glenn) who had Two Bear in custody, teams up with (and eventually falls for) an Indian lady tracker (Angela Alvarado) during the dangerous manhunt on horseback. With Robert Beltran as a reservation cop. The above average cable TV movie by the director of SHADOWZONE (89) includes a flashback, a nightmare and some violent visions. It was filmed in Arizona.

70s SEX

PIG KEEPERS DAUGHTER (Something Weird, 70) D/S Bethel Buckalew, P Harry Novak

This traveling salesman, hillbilly movie is filled with outdoor sex scenes featuring some pretty (and pretty young looking) girls. One, a virgin, masturbates on a rooftop while watching a couple go at it in many positions in a pig pen. Other scenes are in a hay loft and in a bathtub in the yard. This one has brief hard core segments (that probably were the talk of the drive-ins) and (offscreen) comic relief gay sex. Terry Gibson and Patty Smith star.

SASSY SUE (Something Weird, 72) D/S Bethel Buchalew

Sharon Kelly (aka Coleen Brennan) is the main attraction in this outdoor sex comedy, especially when she runs through the woods naked. Some of the sex scenes are near hard core. A woman moos, characters enjoy threesomes, and there's a whipping scene. It ends with a couple outside in an old bath tub. Harvey Forman co-stars. The overpowering hillbilly humor is pretty low. Ma gets stuck in the outhouse and Sassy Sue is a cow that Junior has sex with (no, it's not shown).

LETS DO IT (Best, 84) P/D/S/edit Bert I. Gordon

One of Mr. BIGs worst is a comedy starring Greg Bradford as a blonde Hollywood virgin with a serious mother complex named Freddie. No woman can seem to seduce him. A scene with giant breasts is similar to the one in Bert's earlier VILLAGE OF THE GIANTS. Freddie has a dream of naked women on a trampoline and his girlfriend has a dream that's actual footage from the original KING KONG (what, no lawsuits?!). With Betsy Russell (PRIVATE SCHOOL) and (I think) Brinke Stevens. Gordon also made other sex comedies: HOW TO SUCCEED WITH SEX (70) and THE BIG BET (86).

TRACI LORDS

DESPERATE CRIMES (AIP, 1991) D/S Andreas Marfori, S Billy Damota, P Agnese Fontana

(IL RITMO DEL SILENZIO, MAFIA DOCKS) Van Quattro is the dull and moody "hero" from New Jersey in this grim flashback filled Italian movie. He wants to know who killed his nice girlfriend (Elizabeth Kaitan,

star of the flashbacks) and ends up falling for a German whorehouse owner (Rena Niehaus) and trying to get info from a hooker with spike heels (Denise Crosby). Most of the sex scenes involve minor characters (a couple in a shower, two lesbian hookers). Meanwhile, a sadistic black man and a creepy skinny guy with a ponytail kill for a musclebound crime boss. Traci Lords (featured on the box) is seen briefly as a junkie hooker who dies.

INTENT TO KILL (PM, 92) D/S Charles T. Kanagis, P Pepin/Mehrli

Traci Lords returns in another action movie, this time as a cop who battles South American drug dealers (led by Angelo Tiffe). INTENT has feminist themes (she teaches self defense to women, beats rapists and throws out her cheating live in cop boyfriend). It also has lots of shooting, slo mo explosions, car chases and crashes (resulting in an NC-17 rating) and still manages to be kinda boring. The classical music doesn't help. Also with Yaphet Kotto as the captain, Michael Foley and Elena Sahagan. Kanagis also directed Lords in A TIME TO DIE (PV #14).

ADAM WEST

MAXIM XUL (Magnum, 89) P/D/S Arthur Egeli, S Charles E. Rickard, P John Halvorsen

Jefferson Leinberger is a Baltimore cop investigating a series of brutal "ripper" deaths. The victims were all witnesses at a trial and some are decapitated. Only Adam West, as a brooding serious professor with a goatee knows all about the evil "Sumerian" demon. He fights it with medieval weapons at the end. Billie Shaeffer is a rich lawyer and Mary Shaeffer is a reporter. I hear they're not related. The synthesizer music is by Mickey Rat.

NIGHT OF THE KICKFIGHTERS (AIP, 90) P/D Buddy Reyes, S Ron Schultz

(NIGHT RAIDERS) Andy Bauman (a real kickboxing champ, but no actor) stars as Cady, hired to return the kidnapped daughter of Adam West. West is a rich businessman who has a new computerized laser weapon. Cady assembles a rescue team with a black fighter, a hippy electronic expert (with nunchuck guns) and a stage magician (with an inflatable ninja). Marcia Karr is the cartoonish, laughing Spanish speaking villainess, who has a pet cobra and makes deals with evil Arabs. Her assistant is Carel (Lurch) Struycken, who looks cool but is not convincing as a fighter. After lots of fighting, shooting, and dune buggy chases, an obvious model of the secret headquarters blows up. It was filmed In Arizona.

DREW BARRYMORE

NO PLACE TO HIDE (Cannon, 1993) D/S Richard Danus, P Alan Amiel

Drew Barrymore is good as a bratty, slang talking 14 year old whose life is in danger is after her topless dancer sister is killed during a rehearsal of "Swan Lake." She's put under the protection of a depressed L.A. detective (Kris Kristofferson). Drew narrates from her diary and KK flashes back to when his family died and weeps. The murder turns out to be part of a far reaching conspiracy. With Martin Landau (police captain), O.J. Simpson (wheelchair bound ex football star), Dey Young (cop partner), Bruce Weitz (asshole cop) and Lydie Denier.

GUNCRAZY (Academy, 1992) D Tamra Davis, S Matthew Bright, P Zane W. Levitt, Diane Firestone

Drew Barrymore has her best role so far as Anita, a sympathetic 16 year old



"class slut" who lives in a rural California trailer with her absent hooker mom's boyfriend Rooney (Joe Dallesandro). She corresponds with Howard (James LeGross), an impotent convict and learns to shoot. Anita kills and burns Rooney (good gore FX) to stop the forced (offscreen) sex and says "Here lies a pig. May he rot in hell!" Howard gets out of Chino and the doomed couple end up on the road waging a disastrous crime and accidental murder spree. With Billy Drago as a long haired, snake handling preacher, Michael Ironside as a parole officer, Ione Skye and Tracy Walter. It borrows from the 1949 feature of the same name but is not a remake and stands up just fine on its own. GUNCRAZY debuted on Showtime, then played some NYC theatres. The director (in her late 20s) had done rock videos and also made the rap comedy CB4.

60s NYC

TEENAGE MOTHER (Sinister, 66) P/D/S Jerry Gross

Arlene Farber stars as Arlene, a school girl with serious piled up hair plus leather skirts and boots designed by Betsy Johnson (!). Miss Erika Peterson (Julie Ange) from Sweden, is the new high school health teacher. Erika is nearly raped by pot selling students ("\$10 a load"), a dealer tries to blackmail her, and is blamed when Arlene says she's pregnant. Everything is cleared up at an emergency town meeting where a birth of a baby short is screened. Fred Willard makes his film debut as a coach, Arlene's boyfriend races cars and there's some great go-go dancing with music by the Young Set. The school is East Rockaway High on Long Island. Ange and Farber were also both in Gross' GIRL ON A CHAIN GANG, advertised here on a drive-in marquee. Both classic exploitation movies played for years.

SATAN IN HIGH HEELS (Something Weird, 62) D Jerald Intrator, S John T. Chapman, P Leonard M. Burton

Stacey Kane (Meg Myles), a carny burlesque dancer robs her junkie ex-husband, goes to NYC and gets a job at a high class club. She becomes the mistress of the wealthy owner (Grayson Hall), seduces his piano playing son (assistant director Del Tenney) and causes a murder. In a stand out scene, Stacy, with leather clothes and a riding crop, sings "More Deadly Than The Male." Sabrina (as herself) sings too. It was filmed (in b/w) at La Martinique club. Myles' nude swim scene was cut to PG status in this US version. A jazz soundtrack (from Parker records) was released and a paperback novelization was published! Meg Myles went on to soap opera roles (WHERE THE HEART IS, ALL MY CHILDREN), Hall was a regular on DARK SHADOWS and Tenney made HORROR OF PARTY BEACH!

ROBBY BENSON

HOMEWRECKER (Par., 91) D/S Fred Walton, S Eric

Harlacher, P Robert M. Rolsky

Robby Benson is not convincing as a brilliant troubled scientist who had developed a Star Wars type defense system robot. He retreats to his high tech remote vacation home and reprograms the computer with the voice of Kate Jackson and calls it Lucy. The jealous Lucy falls for the child like scientist, has threatening mobile metal arms and hands installed and eventually tries to kill his wife (Sydney Walsh from TO DIE FOR) and little girl with knives, scissors and gas. The first movie to debut on the Sci-Fi Channel was filmed around Portland, OR. By the director of APRIL FOOLS DAY.

DEADLY EXPOSURE (Atlantic, 93) P/D Lawrence Mortorff, S Asher Brauner

After a man leaves a synagogue, he's lynched in an L.A. park by a gang of masked white supremacists. His unemployable alcoholic formerly famous journalist son (a bearded still young looking Robby Benson in all black clothes) investigates. He also takes time out to have sex scenes with a reporter "fan" of his (Laura Johnson) and read "Answer Me!" magazine! The Nazi youth murders turn out to be a cover for an assassination attempt,

but we learn that "Nazis were into psychedelics, sacrifices, the whole nine yards." With 70s drive-in star Andrew Prine as the leader of "The Brotherhood," Isaac Hayes as a police Lt., Paul Hampton (THEY CAME FROM WITHIN) as a Senator, Jeff East and Bently Mitchum. The executive producer is Steven Paul (SLAPSTICK OF ANOTHER KIND).

VAMPS

MIDNIGHT KISS (Academy, 92) D Joel Bender, S John Weidner, P Manette, Marion Zola

(IN THE MIDNIGHT HOUR) Michelle Owens stars as a Hollywood rape crisis squad cop who is bitten by a long haired blonde vampire priest serial killer (Gregory A. Greer), who says "You shouldn't fuck with a man of God!" She has a trick dream within a dream and becomes a super strong vampire herself so she can throw criminals around. The male cops are all extreme assholes in this movie, which features some imaginative violence and an attack of vampire victims in a morgue. With Celeste Yamall and Gabriel Dell Jr. as

"Punk #1." By the director of GAS PUMP GIRLS (78).

BLOOD TIES (New Horizons, 91) D Jim McBride, S Richard Shapiro, P Gene Corman

Jason Lendon is a Texas teen whose parents were staked and burned by a group of vampire hunters. He goes to Long Beach and learns from a LOST BOYS type group of motorcycle riding teen vampires, part of an empire building Carpathian vampire clan (the heroes) led by Patrick Bauchau (THE RAPTURE). Meanwhile, a Carpathian reporter (Harley Venton) who wants to lead a normal life has an affair with a D.A. (Kim Johnson-Ulrich). With Michelle Johnson, Michael C. Gwynne, Bo Hopkins, and Grace Zabriske. Also with the same mansion exterior used in HOUSE ON

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Directed by JERRY GROSS

HAUNTED HILL and Donald Trump and Zsa Zsa Gabor on TV. This bloodless Fox TV pilot movie by the director of GREAT BALLS OF FIRE was conceived while the "new" DARK SHADOWS looked like it might be a hit. The tape is slightly different than the original broadcast version.

PROJECT VAMPIRE (AIP, 92) D/S Peter Flynn, P Darew Hicks, Simon Tams

An Austrian vampire leader and his blonde partner have their cartoonish henchmen stick some people in L.A. with syringes filled with "super serum" as part of "Project Alpha." A Chinese computer whiz doctor tries to help a runaway teen (Brian Knudson) and his new nurse turned vampire girlfriend (Mary-Louise Gemmick) and other vampires fight each other. This dull movie is padded with endless car and foot chases.

80s

GROTESQUE (Media, 87) D/act Joseph Tornatore, S/act Mikel Angel, P Mike Lane, Chuck Morrel

I saw it, but I still don't know if it's supposed to be funny or not. A group of violent, laughing, overacting psycho "punks" kill Linda Blair's vacationing family in an isolated vacation house in the mountains. Linda escapes in the snow, but meanwhile, a rubbery face mutant retard hunchback brother (who cries "Mama- Papa-Mama - Papa!") pursues the killers. A plastic surgeon uncle (Tab Hunter) shows up for the (HUH!?) ending. With Guy Stockwell as the horror movie make up expert father, Donna Wilkes (ANGEL), Charles Dierkop, Luana Patton, Nels Van Patten and Robert Zdar with spike hair. Blair was also the co-producer. By the director of ZEBRA FORCE.

DEMON POSSESSED (AIP, 89) P/D Christopher Webster, S Julian Weaver

An old woman in the future narrates this couples in an isolated snow bound cabin horror movie, remembering the "nightmare" back in the "1990s." A Ouija board conjures up a hooded Satanist (seen in shadows) and a guy in a coma becomes possessed. With very discreet sex scenes and an icicle through an eyeball. It's a Chicago based feature.

FLORIDA

DARK UNIVERSE (Curb, 93) P/D Steve Latshaw, P/S/act Pat Moran

This Orlando, Florida movie is a sort of remake of FIRST MAN INTO SPACE (59). An astronaut crashes in the swamp and mutates (some morphing FX are used) into a T. Rex - look monster. Blake Pickett stars as a reporter, Bentley Tittle is a guide for a group of archeologists and Joe Estevez (mostly heard and not seen) is the guy who backed the space flight. With Cherrie Scott, Steve Barkett and William Greife. Fred Olen Ray and Jim Wynorski were executive producers and Ray did 2nd unit directing and scored a CARNOSAUR prop for the monster. Jim Danforth did some matte paintings. Latshaw did better on his own (VAMPIRE TRAILER PARK).

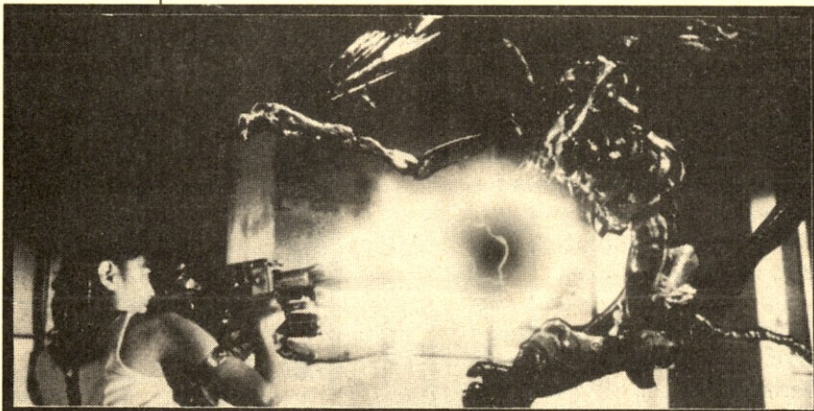
SUDDEN THUNDER (AIP, 90) P/D David Hunt, S Steve Rogers

Andrea Lamatsch (who has a heavy Zsa Zsa accent) stars as an undercover Miami cop. Armed men set her small southern town sheriff father on fire. Four of her big city cop friends join her there for revenge. Most of the time is taken up by chases and shooting but she takes time for a nude swim. With another corrupt sheriff, a helpful black moonshiner and South American drug dealers.

JAPAN

ZERAM (Fox Lorber, 91) D/S Keita Amemiya, S Hajime Matsumoto, P Yoshinori Chiba, Kouichi Sugisawa

An alien woman bounty hunter (Yoko Moriyama) with a talking computer tries to re-capture Zeram, a big faceless death figure (kind of like the one in BRAZIL). Zeram has a small red-eyed female face on it's forehead that



ZERAM

emerges like a snake (a great special effect). Meanwhile, two comical phone company workers (obviously patterned after the Super Mario Brothers) show up and get involved in the battle in a vacant town. With kickboxing, a small rubbery monster and an animated skeleton and monster. It's letterboxed and dubbed.

FEMALE NEO NINJAS (Video Search, 93) D Tomoyuki Kasai

This wild fantasy features three nice, acrobatic, fighting young teen girls in cool black leather clothes who live with their grandfather/ teacher. A confused young man arrives from the past (and in flashbacks) with a magic scroll and they have they help him out. It sounds and looks like a Saturday morning kids show with mediocre but fun FX, but about half way through, when there's a close-up of one of the girls asses as she crawls away from some new threat, it becomes something you wouldn't see on TV (at least not in this country). One girl is tied up and whipped while wearing a see through net top, then she's tied up topless and a snake is put on her body. After some more sexy S+M scenes, there's a corrupt politician who parties with topless women, who wants ultimate power from aliens with a flying saucer. The subtitled print is excellent.

70s

THE DEVIL TIMES FIVE (Sinister, 74) D Sean MacGregor, S John Durren, P Dylan Jones, Michael Blowitz

(PEOPLE TOYS, HORRIBLE HOUSE ON THE HILL). Five psychotic kids (one disguised as a nun!) escape from a mental hospital and terrorize and kill people at a remote mountain ski lodge. Lengthy slo mo, b/w scenes of kids killing with hammers, chains (and a piranha!) are pretty memorable. They burn a woman alive and put a man inside a snowman. Future teen idol Leif Garrett kills with an axe. With a cat fight, brief sex scenes, a Lenny-like worker who likes rabbits and bizarre synthesizer music. Gene Evans stars as the mean, bearded Papa Doc. and Sorrell Booke is a pathetic doctor. From Jerry Gross' Cinemation.

LOVE THRILL MURDERS (Vestron, 71) P/D Robert L. Roberts, S Matt Cavanagh

(SWEET SAVIOR) Troy Donahue (looking like Leon Russell) is Moon, the bible quoting 'chemical messiah' in this suitably sick soft core sex Manson movie set in NYC. Moon and his family live, sing (about plastic people)

and have sex in a small apt. The "freaks" are invited to help liven up a suburban swinger party. Moon gives a reluctant woman a popper and she screams, "Screw me - now!". His followers eventually kill everybody, including a pregnant actress (Renay Granville). Moon has nightmares of his childhood ("No Papa!") and we see flashbacks and flash forward glimpses of the slaughter. Bull (David Hess?) is tricked into having sex with a comic transsexual named Spitzzi. Scenes of Moon on his cycle riding through Times Sq. are shown twice. The soft rock theme, written and sung by Jeff Barry (who had created The Archies) is excellent and could have been a hit (really). Lloyd Kaufman was production manager. This was later retitled and re-released by Troma. The tape seems to be cut. The director later made *PATTY* (75).

KING KING FU (American, 76) D/S/act Lance D. Hayes, P Bob Walterscheid

This silly, dated spoof is filled with sight gags and jokes derived from the then current De Laurentiis *KING KONG* and the *KUNG FU* show. The newscaster hero (named Beau Bridges), looks like Deniro in *KING OF COMEDY*. It has a dream sequence, a gorilla's flashback, some animation and even jokes about Ronald Reagan. Actually, it's pretty impressive for a movie made in Wichita and has some good gags. Post production by Herbert Strock. You can order copies (\$19.95 SP or \$9.95 LP) from Walterscheid at PO Box 995, Wichita, Kansas 67201

SPACE IS THE PLACE (Rhapsody, 74) D John Coney, S Joshua Smith, P Jim Newman

Sun Ra (in his Egyptian look clothes) lands in a spaceship in Oakland to "plan for the salvation of the black race." The "black youth of planet earth" laugh at him, but soon realize that "the dudes got a tight rap." This high quality 63 minute movie is serious, surreal, funny (on purpose) and partially autobiographical. Ra/Sonny Ray is seen in 1943 at a club in Chicago, where he causes a riot (!) by playing discordant notes on the piano. Singer June Tyson is featured chanting in musical segments. It was made at a time when Ra was on the cover of *Rolling Stone* and had a new LP out on Blue Thumb (both are shown) and has excellent editing and color. You can order from Kino - (800) 262-3330 for \$24.95 + \$4 shipping. Repeat: "It's the end of the world. Don't you know that?"

AUSTRALIA

FANTASM (Video Search, 76) D Richard "Bruce"/Franklin, S Ross Dimsey, P Anthony I. Ginnane

A comic doctor and a woman narrate this dated, episodic, mostly unerotic soft core sex movie, made for the Australian market (partially in LA). Uschi Digart is in a lesbian steam bath sequence and the late John Holmes (from Ashville, Ohio) is in a pool with an Oriental woman. I guess they tried to appeal to everyone. The Rene Bond and Serena sequences both involve rape and others feature a black mass, black men, whipping, incest, cross



From *FANTASM*

dressings, shaving... Also with Mary Gavin/Candy Samples, Sue Deloria and Bill Margold. Franklin later directed *PSYCHO 2*, *F/X 2* and episodes of *BEAUTY AND THE BEAST*!

FANTASM COMES AGAIN (Video Search, 77) D "Eric Ram"/ Colin Eggleston, S Ross Dimsey, P Anthony I. Ginnane

This time a man preparing a sex help column reads letters and we see the writers' (soft core) fantasies. Cheryl "Rainbeaux" Smith has sex at a drive-in (showing *PHANTASM*), Serena has sex in a church and Uschi Digart is a lesbian cowgirl. With sex (a threesome) in an elevator, underwater and on a trampoline. Candy Samples, John Holmes, Rick Cassidy, Bill Margold, "Tom Thumb," and yes, that's Johnny Legend reading in a library, are all in it too. Eggleston directed many other features including *CASANDRA* and *THE WICKED*. Australians have their own real porno movies now.

PYUN

BRAIN SMASHER - A LOVE STORY (Vidmark, 93) D/S Albert Pyun, P Tom Karnowsky

A very toned down Andrew Dice Clay is a nice guy bouncer in Portland who helps a model (Teri Hatcher) battle acrobatic black masked Chinese "Red Lotus Monk" villains that walk everywhere and resemble Hasidic Katos. Her botanist, martial arts fighting sister (Deborah Van Valkenburg) has a rare flower that can bring world domination. It's a fun enough movie, but Clay fans will miss the old Diceman. With Yuji Okumoto, Brian James and Tim Thomerson as thick cops, Nicolas Guest and Queen Kong. You see lots of Portland, where the streets seem to be empty at all times.

DECEIT (Col., 89) D Albert Pyun, S Kitty Chalmers, P Tom Karnowski

This is the most irritating, pretentious and cheap movie from a major distributor in years. It might appeal to those who like off Broadway plays though. A man (Norbert Weisser) who claims he's "an alien sex fiend" spends most of the movie in a room, talking to an unimpressed captive woman (Samantha Phillips) in her underwear. He plans to blow up the earth, but fails to get her to take the rest of her clothes off. Another "alien" shows up and they all talk and yell.

50s



DEVIL TIMES FIVE

THE DEAD TALK BACK

(Sinister, 57) P/D/S Merle S. Gold

Henry Krasger (Aldo Farnese) with pretty fake looking hair and beard, looks into the camera and says "My philosophy is metaphysics." He (and a police Lt.) narrate the "true" story of how Henry helped solve a murder case. Rene (Laura Brock), a model who sits around in her negligee, is pinned to a wall with a cross bow at the rooming house where she, Henry and all the distinct various suspects live. Henry has a radio that can communicate with the dead and during a spooky seance, items float around and Rene, dead in a tank, talks! The Headliner production was

filmed in Hollywood and features a jazz band and a brief look at a 50s record store. The supernatural part is a cheat, but it's a sort of charming low budget feature and is a welcome release after being shelved for 36 (!) years. Also with a great CARNIVAL OF SOULS trailer.

INVASION USA (Sinister, 52) D Alfred E. Green, P/S Robert Smith, P Albert Zugsmith

Dan O'Herlihy hypnotizes a group of people in a NYC bar with his brandy glass and they experience what could happen because "we don't have a strong enough Army." Soldiers in American uniforms attack through Alaska, take Washington State, then San Francisco. Eventually, the (unnamed enemy) destroys the Boulder Dam, nukes military bases, shoots Senators in D. C. and drops the big one on NYC! And Peggy Castle jumps out a window to avoid the crude, drunken leech (obviously Soviet) soldiers. With lots of WWII references (and battle stock footage) plus some nice miniature work from Jack Rabin. Gerald Mohr stars as Vince Potter, TV commentator. Also with William Schallert and two Lois Lanes (Phyllis Coates and Noel Neill). Columbia released this just as Eisenhower was becoming president. AMAZING!

MOST DANGEROUS

DEATH RING (New Line, 92) D Robert J. Kizer, S George T. LeBrun, P Gary M. Bettman

Mike Norris stars as a Nam vet hero whose girlfriend (Isabel Glasser) is kidnapped to an island. The millionaire villain (Billy Drago) holds private manhunts for rich men. The softspoken, long haired Drago, who never looked more like Michael Jackson, is the reason to watch, as he kicks a man to death after stabbing him with a fork. His assistant is Miss Ling (Elizabeth Fong Sung) and other relatives of famous actors (Chad McQueen and Don Swayze) are in it too. Parts were filmed at Bronson Canyon and there are a few good gore FX. Kizer made HELL COMES TO FROGTOWN (87), too.

DEADLY GAME (Par., 91) D Thomas J. Wright, S Wes Claridge, P Johanna Persons

A mystery masked millionaire with a group of black and Asian hunters and killer dogs watches seven people on his misty island with video cameras as they're killed off. Each character's background and crime is revealed through flashbacks, which keep things interesting. Michael Beck and Jenny

Seagrove stars with Marc Singer. Soon-Tech Oh, as a tattooed Yakuza has the best flashback, featuring multiple decapitations. With Roddy McDowall, Michell Ryan and Professor Tanaka. The USA TV movie was filmed in Mt. Hood National Forest near Portland, OR. The end is a hoot.

MONDO

WOMEN OF THE WORLD (SW, 63) D/S/edit Gualtiero Jacopetti, S Paolo Cavara, Franco Prosperi

(La Donna Nel Mondo) The makers of MONDO CANE made this dated (and overlong) b/w doc., partially with leftover footage from that international hit. It features the Reeperbahn in Hamburg, Hong Kong hookers, hired mourners in Sardinia, female Israeli soldiers, topless young Tahitian dancers, topless Japanese sea divers, nudists, lesbians (and gays), eye surgery and breast injections. After all the skin and lighter scenes (complete with comical music), the ending is a real downer. Thalidomide kids are shown, followed by a gory plastic surgery operation. Peter Ustinov provides the often sarcastic narration. It was released by Joseph E. Levine's Embassy and a soundtrack was issued by Decca.

MAU MAU (Something Weird, 1954) D Elwood G. Price, S Dave Shepperd, P Joe Rock

The late anchorman Chet Huntley (!) introduces and narrates this less than an hour long color documentary about the "growing unrest in white man's rule" in British East Africa. Most of the film is an historical look at what led to the black rebellion there, led by their Oxford educated leader. Judges (in wigs) are shown sentencing men to prison camps or the gallows and the Mau Mau are said to be "patterned after Communists." At one point, staged attacks are shown, featuring naked or topless "African" women running, then being killed by men with machetes. This is described as "an orgy of insane fury" and is followed by shots of actual dead bodies. One of the women was featured in the ads and these scenes were, of course, why this was an exploitation hit. Did this help Huntley get his job at NBC the next year!? The tape, presented by David F. Friedman, also includes dozens of trailers for jungle theme movies including NATURE GIRL AND THE SLAVER, THE MATING URGE and some Tarzan, Bomba and Jungle Jims.



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Maybe you thought we forgot how you stiffed us. No way!

The only way to escape the list is to pay up or die (and then your relatives have to pay!). Thanks to those who did pay, especially SECOND TIME AROUND (they paid a long time ago).

#1 **MICHAEL NORMAN/DETROIT DIST.** - 15710 Catalpa - Southfield, MI, 48076 - Ph: (313) 352-1998 - Fanzine publishers BEWARE! #2 **ALAN HALE/IMPORT HORROR** - current address unknown. #3 (Companies that try to hide by changing names): Alex at NEET STUFF (formally TWONKY VIDEO, QUALITY COMICS) in Somerville, NJ BLUE CHIPS VIDEO (formally RARE BIRD, CONNOISSEUR, INFORMED) in NYC. #4 (Companies called Mondo): MONDO/Joel Shipley/Furry Katz (Phil.). MONDO (Carboro, NC). #5 (Foreign division): DAYSTAR BOUTIQUE (London). DEPLASTICOS DISCOS (Valencia, Sp.). PROFUNDO ROSSO (Rome). STYX INTERNATIONAL (Winnipeg, Manitoba). #6 (Various deadbeats) Mike Flores (Chic.). GRAPHIX MAIL ORDER/Chris Duffy (Makanda, IL). THE MAGAZINE STORE (E. Hampton). George Marchman (Atlanta). Scott Means (Dallas). OCEAN STATE CD + VIDEO (Prov., RI). PRIMAL PLUNGE (Alston, MA). VINTAGE VINYL (Ford, NJ).

BOOKS



CONRAD VEIDT - FROM CALIGARI TO CASABLANCA (Boxwood, \$18.50) Jerry C. Allen

From 1917 until he died in 1943, Conrad Veidt, from Berlin, was in over 100 films (the majority are lost). He was a major international star and sex symbol - and the world's first horror star. Some early roles were as Jekyll/Hyde, Orlac, Paganini, Rasputin, Ivan The Terrible and Death. He also portrayed sympathetic drug addicts and homosexuals. Veidt fled Germany in the early 30s after starring as *THE WANDERING JEW* (33) in England and insulting Goebbels in person. He was branded a traitor, was briefly imprisoned and all his films were banned in Germany. He used his influences to smuggle relatives out of the country and enjoyed a new career in Hollywood - playing Nazis. Although this updated version of a 1987 book glosses over Veidt's personal post-WWI "decadent" period to show how he was a good father (his daughter Viola was a contributor), it's a fascinating look at a great actor who really should be better known today. With many rare film stills and personal photos. Write 183 Ocean View Blvd., Pacific Grove, CA 93950.

LON CHANEY - THE MAN BEHIND THE THOUSAND FACES (Vestal, \$29.95) Michael F. Blake

1993 was the 110th anniversary of Lon Chaney's birth. This very welcome volume has more facts about his personal life than any previous book and points out the myths created by publicists, Chaney himself and *THE MAN OF A THOUSAND FACES* movie. From 1913 until his death in 1930, Chaney was in over 150 movies. As with Veidt, the majority of Chaney's work is probably lost forever, although many important titles are now on tape. With articles on makeup (and prison reform!) written by Chaney himself, a filmography complete with production and cast details (where available) and many rare pictures (even Famous Monsters collectors probably haven't seen many of them!). A great Chaney photo collage poster is also available from Vestal: 320 N. Jensen Rd., PO Box 97, Vestal, NY 13851.

CONJURING (St. Martins, \$19.95) James Randi

You could fill a whole library with books about magic (like my magician father) but if you'd like a good overview, this is an excellent, entertaining, illustrated history. Chapters cover Dante, Robert-Houdin, Houdini (Ehrich Weiss), who was also a silent movie star, Blackstone (Sr. and Jr.), Germain and others. Most magicians know the facts about these guys like baseball fanatics know batting averages. Read about the many real (and often fake) Oriental magicians, pickpockets, mentalists, Penn and Teller (and other current major draw stage magicians) and even pioneer filmmaker Melies. *CONJURING* has rare drawings

and photos. The reproductions of great (very valuable) old magic posters (some in gorgeous full color) are the visual highlight. Many are filled with devils, skeletons and decapitated heads. The knowledgeable author works as *The Amazing Randi*.

DEAR MR. RIPLEY (Bullfinch, \$19.95) Sloan, Manley, Van Parys

In the past, many books have been compiled of Ripley's cartoons, but this is a mind boggling book of actual photos sent to Ripley during his life by people hoping for a moment of fame. Humans and animals (dead and alive) that had a unique look (self inflicted or by birth) or could do unusual things, are here along with odd shaped vegetables and folks who just had ironic names or who claimed to hold some kind of unprovable record. A lot of these people staring hopefully into the camera for these quaint photos seem to be from Oklahoma and Texas. J. T. Saylor (from Georgia) is seen making the (original?) "Papa Oom Mow Mow" face.

JAPANESE SCIENCE FICTION, FANTASY AND HORROR FILMS (McFarland, \$45) Stuart Galbraith IV

103 features from *RASHOMON* (50) to the recent *GODZILLA AND MOTHRA* are covered in this 400+ pg. book, a must for fans of Japanese movies. Chapters give plots, behind the scenes info, review quotes and the author's own opinions. Ghost movies, features created from TV series and co-productions with other countries are included along with all the expected *Godzilla* and other giant monster movies (often called "silly"). Horacio Higuchi and others helped with the filmography section, which has complete credits (whenever available) and is arranged by studio (Daiei, Toei, Toho, Shintoho...). I wish they would have included a personnel index and info on *THE REVENGE OF DR. X / THE DOUBLE GARDEN* (70) though. There are no illustrations. Bill Warren wrote the intro. McFarland is at Box 611, Jefferson, NC 28640

CULT HORROR FILMS (Citadel, \$17.95) Welch Everman

This is like a bigger, more pro (but less coherent) version of *HOT SCHLOCK HORROR* (PV #15). The author has chosen 82 movies to analyze and devote (alphabetical) chapters to. Most are from the 50s through the 70s. The newest is from 83 and *FREAKS* is the only pre-war title. Everman covers a few expected titles (*PLAN 9, BLOOD FEAST*) but you won't believe most of the rest! The fact that a major release book has whole chapters on movies I like (*ALICE, SWEET, ALICE, MANIA, DEMENTIA 13, THE MASK...*) is mind boggling, but so is the fact that this guy thinks others (*PHANTOM FROM SPACE,*

LAND OF THE MINOTAUR, TENTACLES... !?) are "cult" movies. I don't understand why he bothers to write about movies that he obviously doesn't like (or approve of on moral grounds in many cases). And I make mistakes myself, but most people know by now that BARN OF THE NAKED DEAD was directed by Alan Rudolph. Lots of great photos though.

HIGH CAMP (Leyland, \$15.95) Paul Roen

This "Gay Guide to Camp and Cult Films" is a very opinionated and often funny book of about 200 alphabetical reviews. Roen (who used to write reviews for the great Castle of Frankenstein magazine) includes a lot of surprises beyond the expected titles and movies with Judy Garland and Joan Crawford. Warhol, Waters and Jayne Mansfield movies are here along with serials, Tarzan and Italian muscle man movies (especially Gordon Scott ones) and John Ashley (!) movies. The biggest surprise to me was that the director of THE THIRD SEX (PV #10) was Veit Harlan, who made the notorious anti-Semitic Nazi film JUD SUSS (40) and the major Nazi epic KOLBERG (45). With a performer index and photos. A Vol. 2 is planned. The publisher is at PO Box 410690, S. F., CA 94141.

HARMONICAS, HARPS AND HEAVY BREATHERS (Fireside, \$14) Kim Field

The history of "the world's most popular instrument" and how a German clockmaker named Mattias Hohner exported harmonicas to America opens this informative book. Chapters on the harmonica in blues, rock, jazz, country, folk, classical and on soundtracks feature all the famous players over the years. Learn how Delbert McLinton's harmonica sound on Bruce Channel's "Hey Baby" (62) ended up on the Beatles' first three British hits and how the "high voltage harmonica" of the doomed Little Walter changed the sound of "the Mississippi saxophone" in Chicago blues. This book might even make you want to listen to Jerry Murad's (from Turkey) Harmonicats or Borrah Minevitch's (from Kiev) Harmonica Rascals!

MARQUIS de SADE - ANTHOLOGIE ILLUSTREE (Glittering Images, 60,000 lira)

The often banned writings of the 18th century de Sade have inspired books, movies, plays, photos and erotic art and comic strips. This deluxe picture book (with text in Italian, French and English) documents all of them. Bunuel is the main director represented here, along with select titles by Franco, Pasolini, Ferreri, Bava and some porn directors. The filmography goes from FANTOMAS (13) to the Tobe Hooper's new NIGHTMARE. One full color section is all posters (DE SADE, BLOOD OF THE VAMPIRE, BLOODY PIT OF HORROR!...). As with most high quality uncensored Glittering Images books, many of these illustrations could still get you arrested in some places. Via Giovanni da Montorsoli, 37/39 50142 Firenze, Italy.

PIN UP MANIA!- THE GOLDEN AGE OF MEN'S MAGAZINES (1950-1967) (Shake, \$12.95) Alan Betrock

Betrock is back with another great historical compilation of magazine covers. Over 50 publications are listed alphabetically with background info and lots of sexy (or would-be sexy) covers (4 to a pg.), sometimes featuring actresses (Jayne, Mamie, Anita...). Some titles are Clyde, Duke (all black), Hi (and Ho!), from Ohio, Rogue, Satan, Scamp and Swank. Shake is at 449

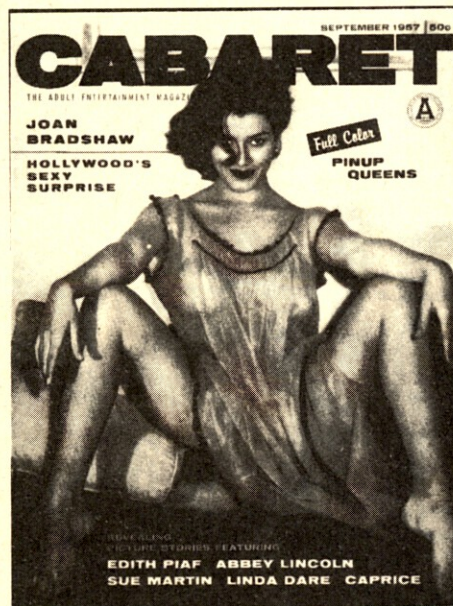
12th St. #2 R, Brooklyn, NY 11215, or you can order from us.

TALES OF TIMES SQUARE (Feral House, \$12.95) Josh Alan Friedman

This unflinching guide through the history and death of Times Sq. has been nearly impossible to find since it was first printed in 86. Friedman talks to the strippers, whores, pimps, cops, junkies and preachers and reports on the peep shows, live sex shows and swingers clubs. Pics include theatre marquees, celeb strippers and our buddy Pee Wee from the now boarded up Hawaii Kai restaurant. A new foreword tells how the bloated 1980s plan to "save" Times Sq. failed, despite maximum support from major politicians, businessmen and the local media. Josh's brother Drew provided the cover(s). PO Box 3466, Portland, OR. 97208.

Watch for new editions of: THE BARE FACTS VIDEO GUIDE (4th Edition) (\$15.95) It's now nearly 800 pgs. and you can look up movie titles as well as actresses and actors. Write editor Craig Hosada at PO Box 3255, Santa Clara, CA 95055. THE GUINNESS BOOK OF MOVIE FACTS AND FEATS

(5th Edition) (Abbeville, \$19.95). This might be hard to find in stores but is a must for film history fans. Write the publisher at 488 Madison Ave., NYC 10022. **MOVIE PSYCHOS AND MADMEN (Citadel, \$16.95)** by John McCarty is an updated, improved version of PSYCHOS (86) with more pictures and a new chapter. It categorizes and discusses the many screen psychos over the years.



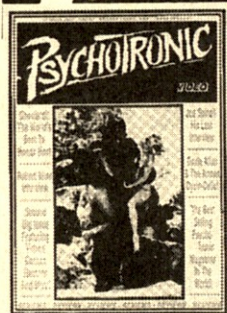
From Pin-up Mania!

We also received: The excellent and long overdue **COMPLETE FILMS OF BUSTER KEATON (Citadel, \$16.95)** Jim Kline covers everything the comic genius was in, including the shorts, foreign features and guest parts in Beach party movies. **THE COMPLETE FILMS OF ROBERT DENIRO (Citadel, \$17.95)** by Douglas Brode is another welcome addition to the Citadel series. With a color photo section. **HOLLYWOOD GANGLAND- THE**

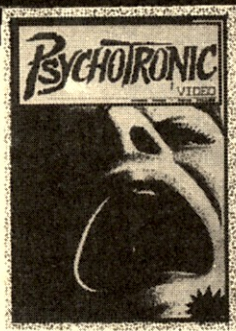
MOVIES' LOVE AFFAIR WITH THE MOB (St. Martins, \$24.95) is by John McCarty. Since he usually writes about horror (and low budget) movies, this book is the first on gangster movies to give credit to Lon Chaney for his many gangster roles. McCarty also takes a serious look at the many 50s/60s gangster bios and recent (and 70s) black cast gangster movies. **AMERICA ON THE RERUN - TV SHOWS THAT NEVER DIE (Citadel, \$16.95)** David Story covers 16 shows from the 60s with interviews with actors and actresses involved. Most are situation comedies, but you might want to check it out for THE WILD WILD WEST, THE AVENGERS, MAN FROM U.N.C.L.E., LOST IN SPACE or DARK SHADOWS. **TORSOS (Mysterious Press, \$19.95)** is a novel by John Peyton Cooke based on the grisly real "Mad Butcher" case in Cleveland in 1935. The cities' safety commissioner at the time, Elliot Ness, helps apprehend the mass killer (who in reality was never captured). The dark book is heavy with fact-based Cleveland history. **OBSESSION - THE FILMS OF JESUS FRANCO** (last issue) is also available from Graf Haufen at Splating Image, Zossener Str. 20, 1000 Berlin 61.

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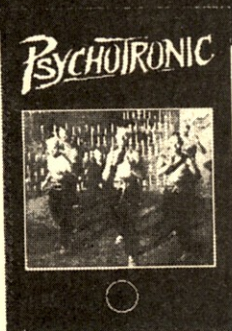
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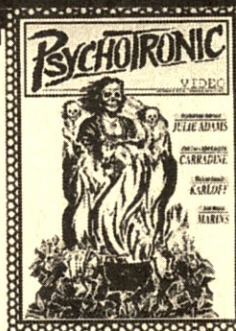
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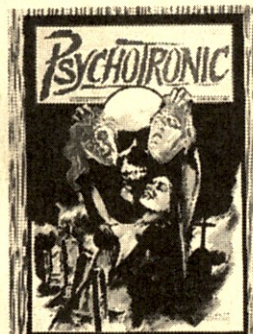
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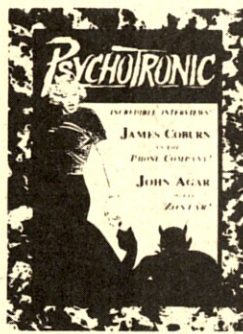
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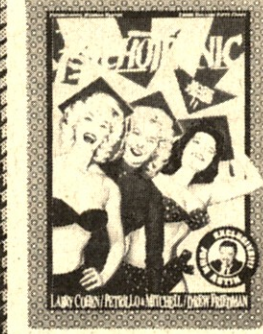
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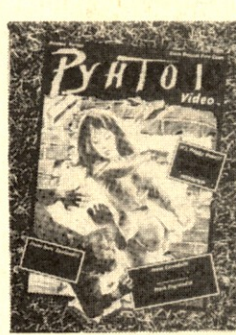
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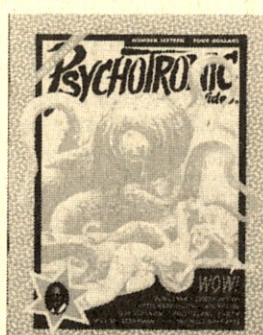
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Movie Club, the exciting new film & video magazine, debuted with these features:

- ♦ *Jurassic Park* — We take a bite out of the hyped hit and review 11 better dino films. Lots of terrific photos.
- ♦ *Classic horrors* — Reviews and great photos of horror films recently released to video by Universal/MCA.
- ♦ *Regenerated Man* — Sneak preview and photos of an exciting new indie SF film.
- ♦ *Plus* — Film flashback, articles on video and laser collecting, movie news, and more!

Our second issue, published in January, offered these great, photo-packed articles and features:

- ♦ *Untamed Youth* — We look at the best sexy, sassy "Juvenile Delinquent" films of the 1950s & '60s.
- ♦ *The Sci-Fi Channel* — Reviews and photos of the cable station's best SF movies and TV shows, from *The Invaders* to *Lost in Space*.
- ♦ *The Fugitive* — In-depth look at the TV series and the new movie starring Harrison Ford. Lots of photos.
- ♦ *Tribute to Vincent Price* — Photo-filled feature of the recently-deceased actor's film career, which spanned seven decades.

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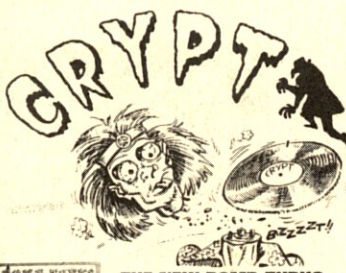
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By ART BLACK

Hasn't been this kind of American audience for Japanese vitriol since Tokyo Rose switched to hawking karaoke hardware over the home shopping network. Shonen Knife are the tip of the ginsu - the cute 'n' catchy, presentable 'n' promotable face. Maybe a few of you remember 1985, when Fred Frith finagled a moderately high-profile release of assorted Japanese bizzaros under the name of "Welcome To Dreamland." John Zorn's been working overtime to push the same and related noisemongers in recent years, and now, despite everything your mother ever told you about major labels, the BOREDOMS are on Reprise, "Pop Tatari" is their new 17-step program guaranteed to cure cancer, leprosy, sobriety, virginity - whatever the heck ails you. The ultimate primal scree, not even remotely like the Butthole Surfers minus Black Sabbath plus Chain Gang, but what the hell. I'm lazy - call it the wickedest metallic no-wave scum-surfing since Einstein grew out his Mohawk. Not a note on the disc that radio won't revile. Albert uglitarians will recognize frantic noisemakers Eye Yamatsuka from his seven dozen other groups including UFO (Unlimited Freak Out) OR DIE, stunners at CBGB's a few short lifetimes ago, and trumpet-trumpet/drumscum YOSHIMI P-WE, also of Free Kitten with some other inconsequential chicks you wouldn't recognize, and purveyors of the shortest 45 in recent memory (the only memory I've got left): 69 seconds over two sides. (Ecstatic Peace, c/o Forced Exposure, POB 9102 Waltham, MA 02254).

Forced Exposure mail order's also the best source around for obscure and amazing Japanese (and international) noise-wrangling. Hey, remember a decade ago when FE was nudging you to pay attention to New Zealand music? Well, one of today's top picks is the P.S.F. (Poor Strong Factory) label outta Tokyo, "unquestionably the best, weirdest, wildest currently ongoing label in Japan" and home to the "Tokyo Flashback Psychedelic Sampler" vols. 1+2. Quick word of warning: the highly pervasive Japanese concept of "Psychodelia" and yours might not exactly coincide (the unheralded "Walk On The Wild West Psychodelia" and "Young Persons Guide To West Psychodelia" series of the late 80s being good illustrations, chock full of punk, twisted anti-pop, and bitter hellraising from the likes of Mescaline Drive, Idiot O'Clock, and the brilliant Leningrad Blues machine), just as their concept of "album" can mean whatever they feel like at the time, including 7" flexi-discs, a considerably more common means of

music distribution over in their corner of the globe. But even given the somewhat, shall we say, "free" interpretation of English (and, hey, you'll always get a grin outta me by listing your "erectric guitar" player on the sleeve), it's the sound that counts.

P.S.F.'s got 'em. The comps are a good intro, mixing label and non-label bands, pure distortion and mood-altering retro-drone, acid and razors. Not exactly brand new anymore, but better'n any domestic comps you're likely to come across in this era of turgid tribute. Likewise, the solo LP by MICHIO KADOTANI - old enough to be out of print already - is that indie hipster rarity: a collectable actually worth collecting. If I remember correctly, Mich was already wormfood by the time this came out, and if I'm wrong, then I've just shamelessly boosted the market price on spurious info. What'd I tell you about my memory? In common with half the hipster bands on the planet right now, Kadotani sounds like he recorded for self and self only, no production values to speak of (which ain't to imply it sounds any less perfect), songs and solos that last exactly as long as they can hold his interest, complete with an overabundance of every effect that \$29 will buy you at Radio Shack. As opposed to virtually all the hipster bands on the planet right now, Kadotani had a deviant, near mutant vision and the skill (as distinct from talent) to put it on tape. Think of Jandek and Royal Trux. Sounds nothing like them. Know what I mean?

GHOST don't thrill me quite as much as they do a lot of other people with sterling taste, featuring a bit too much flute action for my liking in a band with this kind of grasp on druggy trance staggering. Still, their best stuff - and there's plenty of it - will make an unforgettable



SUPER SNAZZ

soundtrack to your next fever delirium. FUSHITSUSHA is the nominally headbanging incarnation of guitarist Keiji Haino, whom you may remember from Dreamland and about eleven hundred appearances since. His band's double live all-in-black CS (not to be confused with their earlier double live all-in-black LP) is far and away the best thing I've heard on P.S.E., and a steal at a mere \$38. Sorry kids, nobody ever said this stuff was cheap. Keiji's the kind of guitar god you don't read about in glossy magazines, capable of full-bore shrieking feedback mayhem or a mesmerizing slow sizzle, here brilliantly complimented by a band that can blow you outta your skin or gently coax you out. A stunning release. (all the proceeding to Forced Exposure, see above).

Returning to the affordable, the Charnel House label has entered the

fray with an ambitious set of reissues and original Japanese headkick, including the long, long, long-awaited volume 3 of "Dead Tech," the hard to find, but highly influential comp series originally compiled by Kazuyuki Kishino Null (remember the name) for the German Dossier label. Featuring numerous unfamiliar bands among the sprinkling of more common names (comparatively speaking; the bass/drum duo Ruins have a mind-bogglingly great LP on Shimmydisc available in the states, as well as an EP "on" Public Bath, until recently the highest profile and most dedicated importer of Japanese ephemera into American cold-water flats) - DT is the best American crash course in destructive Nipponese behavior since the Kamikaze. Charnel House fills their release roster by digging up a near half-dozen of K.K. Null's former graves, making him easily the best-documented Japanese instrumentalist in the U.S. since Ryuichi Sakamoto. Joining releases on Forced Exposure, Alternative Tentacles and Pathological (from England), "Ultrasonic Action" unearths two rare early LPs by Null's band A.N.P., recorded live and vicious in several Japanese clubs, including CBGB's in Kyoto (no relation to NY's, this one's a tiny clean, downstairs video bar whose owner got real skittish and over attentive when a friend and I dropped by and told him we were from NY: one gets the impression the name ain't licensed but stolen). "Live In Amerika" differs not much, except it was recorded six years later in American clubs with his current three-piece, ZENI GEVA. Maybe a little closer to metal- okay maybe a lot - but the kind of intriguing metal that Helmet originally sounded like in theory, before we actually had to hear them. Dense as any fan of Bevis and Butthead, brutal as porcupine sodomy.

Masami Akita is an overrated name in the underground, far as I'm concerned. "Deus Irae" by MERZBOW & NULL is a re-release of a live cassette pairing Akita's band with Null on a single 46:07 track from '84. The slightest of all the domestic versions of Null's "Nux Organization" product. "New Kind Of Water" by KAZUYUKI K. NULL & JIM O'ROURKE is maybe the best. Seven extended "Guitar duets" that have little to do with technique in the manner that Rolling Stone and Classic Rock Radio would have you understand, and everything to do with exploring the kinda moodism and spiky transcendence the instrument is capable of. Music from outer parameters, nut unlike what Azalia Snail might be aiming towards if she actually had a third eye instead of just two that cross. "Loud Sounds Dopa" by C.C.C.C. is yet another live-in-U.S. havoc-fest, recorded in late 92, two cuts, 70:26 total. Someone passed by while I was listening to the first track, said she thought I was vacuuming. Came around awhile later during track two, thought I was trying to start the car in the living room. I like it plenty fine. More than this I cannot say.

SPACE STREAKINGS (who were featured on "Dead Tech 3" and on their own CD with a title that Macintosh don't offer without a Kanji typesetting rip) kick out a jam not unlike the Boredoms in a musical mood, but then the Boredoms are never in a mere musical mood, so scratch that. If the kiddies on "No New York" had been more interested in flaying pop and rock alive rather than proving them dead and buried, and had half as much technical skill as ambition, then you'd maybe have had No Tokyo, and once again it woulda sounded nothing like this but as the esteemed Bugs Bunny once said, let's not split hares shall we? Funk the way Sid and Eddie envisioned it. It's sure fine looking man, it's something else. (Charnel House Pro., POB 170277, S.F., CA 94117).

Jeff Dull - beg pardon, DAHL - spent some time in Japan awhile

back, recording with my fave erectric Detroit stepnephews, the American Soul Spiders. Thankfully, the band had the sense to break up immediately thereafter, mutating into TEENGENERATE, with a 45 as essential as anything on Crypt or Hangman. If The Who '65 crossed with the MC5 '67 and The Damned '786 is your idea of rock and roll, then stop buying goddam Stone Temple Pilots records and pick up on something grand. (Wallabies Records, 5-14-503 Hinode Urayasu-Shi, Shiba 279 Japan). MUDDY FRANKENSTEIN are previously known to me only through a 7" live flexi "album" ("Muddy Frankenstein At The Jam") containing a slide blues Kanji-titled song and another by the name "I'm Stoooge" - pronounced "Oh I'm A-Stoogie" to rope in gullible gaijin like me. The new single on Baylor - prior home to Supersnazz and the ASS - is classic American R&R, minor-league Samurai-style. (Baylor, 633 Leonard St. #3, Brooklyn, NY 11222).

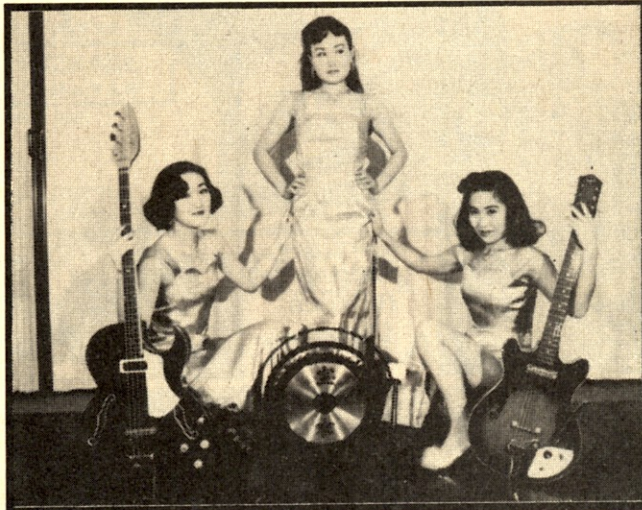
The visionary Japanese label Alchemy sent "Naked" by SEKIRI for review awhile back and frankly, I can't decide if the band's the best or worst. Doesn't really matter - with a sizable discography including releases here on Public Bath they've never really done anything particularly distinguished. Punchier, cleaner and more melodic now than ever before. Did I mention they're all female? SUPERSNAZZ are Sub Pop's version of same, pumping out covers of Link Wray and Rivingtons songs (yep, THAT one) with at least as much panache as the Muffs. Although my faves in the Japanese femme-rock sweeps never scored a U.S. release (Mescaline Drive - picture the Lunachicks done right - if you can), "Can't Help It" by the 5, 6, 7, 8's is by far the best domestically available alternative, trash rock that doesn't assume you're stupid, or they are either. They may dress like cavewomen, but this junk's infused with the same kinda goddam ARTISTRY as the Sonics or Trashmen. Mixed with just the right amount of early 60s girl-gang mentality - if they ever wrote a song about a guy rather than about themselves, you can bet he'd be bad but not BAD bad. (Sub Pop POB 20645 Seattle, WA 98102 - Rockville, 150 W. 28th St. #501, NYC 10001).

For honest -to-god RETRO retro, you can't do better than the Teen Trash From Psychedelic Tokyo series ("Monster A Go-Go," "Big Lizard Stomp!", and "Slitherama"). Largely compromised of covers of familiar

Western garage rockers with a few native-language ringers thrown in, there's enough fuzz-frenzy on these three colored vinyl discs to satisfy any self-abusing 60s junkie. Wild as they come, brain-fried as any obscure Scandinavian single with a \$250 price tag, elevated to the very pinnacle of scum-dom greatness by the correspondingly twisted lyrics: "Now I'm a man/ I spell A...Ahyem...Yowha..."), available from WFMU's excellent mail-order catalog, c/o Upsala College, E. Orange, N.J. 07019).

And finally, in the wake of numerous Hendrix tributes ranging from the amusing ("The Star's That Play With Dead Jimi's Dice") to the excruciating ("The Hendrix Set" by Paul Rodgers and Company) and including all flavors between ("Stone Free"), a brief tip of the scarf to my fave entry in this burgeoning mini-genre, "I Am Voodoo Child" by SHIGEO ROLL OVER. A slavishly imitative love missive from hilariously Hendrix-coiffed, -clad, and -mustached guitarist Shigeo Nakano and band, 'tis mostly a rote knockoff (big surprise, eh?) - redeemed, naturally, by Shig's own unique take on the vocals. Just try to keep from joining in when he cuts loose with that plaintive moan of "Ohh... Foxy Rady." Go on, Try. (Crying Guitar, Japan).

Last issue, that was Dave Rick (not Dick Ray) and Art wrote "I never liked Lucifer's Friend" (!). - MJW

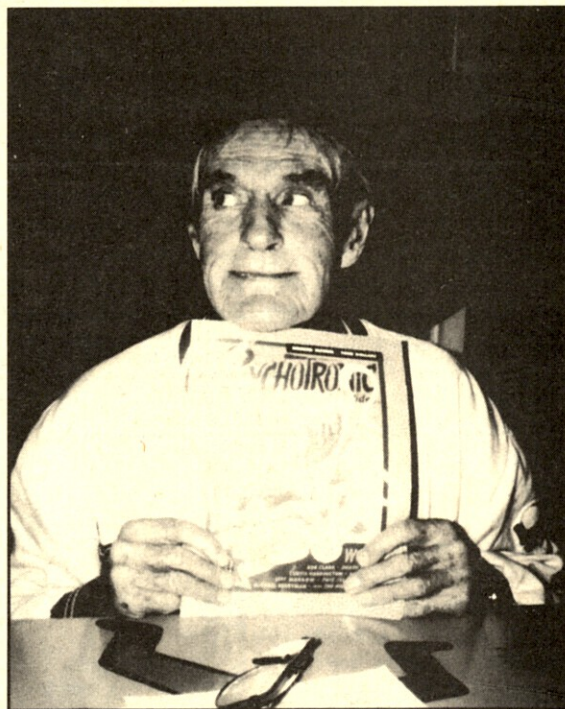


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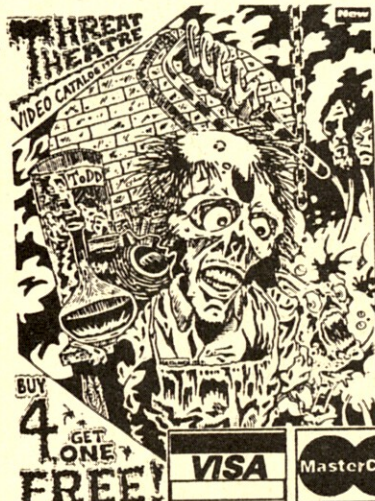
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The Erotic World of Radley Metzger

came back, I decided to make *DARK ODYSSEY* with a fellow (William Kyriakys) I had met on a picture named *GUERRILLA GIRL*." Metzger was a gofer for the feature (released by U.A. in 53) which was shot in an upstate N.Y. convent. "DARK ODYSSEY was the ultimate, low budget, shoe string picture. I don't want to sound boastful, but I still think that holds the lowest gross for any movie to ever play." Metzger and Kyriakys shared all the major behind the scenes credits for the b/w cinema verite style drama about a young Greek immigrant confronting New York City while searching for the man who raped his sister. It was released in 1961.

"When we finished it, nobody would release it. There was a Greek motion picture theatre here in New York which played only ethnic movies, Russian and Greek. The owner said he would open the picture for us so we could get reviews. He said the only catch was that it had to be in Greek. So we went back, re-dubbed it and opened it in Greek. We played alternate English and Greek screenings. That is how we got it reviewed." The New York Times called it "Thoughtful, unpretentious, creatively tuned, an A for effort, a B for solid execution."

"DARK ODYSSEY was my introduction to Janus Films. I called and asked if they wanted to distribute the film. This is how I met Ava Leighton, who became the general sales manager for Audubon. I did all the trailers and whatever re-editing they had to do." Leighton (who died in '87) and Metzger formed Audubon Films in 1960. He was the president of the small NYC company, a major supplier to art houses of the 60s, breaking many censorship taboos by importing then daring features from Europe. "Those were then called art theatres, which were, at the time, in a period of transition from the dominance of the major distributors to that period after WWII when they became independent. A lot of theatres that couldn't survive on strictly Hollywood product became art theatres." Audubon features played drive-ins too. "The films showing at drive-ins were always dubbed and usually censored more than what we showed at the hard tops."

"Our first foreign acquisition was *MADEMOISELLE STRIP TEASE* (a 1956 Brigitte Bardot feature by Marc Allegret). Actually, it first became 'The Nude Set', but the newspapers wouldn't take that title. When it played first run in Los Angeles, where it opened, they refused 'The Nude Set', and we had to come up with a new title right away. So they came up with 'The

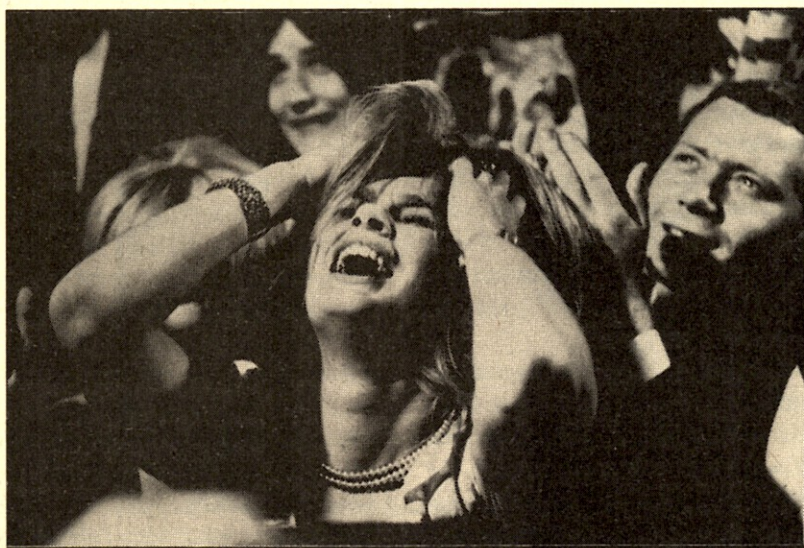
CARMEN, BABY

Interview by Jay Kent Lorenz

ALLEY CATS

Radley Metzger was born in the Bronx and raised in Washington Hts, but many people still think he's European, simply because most of his features were made overseas. With the possible exception of (the very different) Russ Meyer, no other director of adult films had the same directing (and editing) skills. Metzger's films are in the collection of the Museum Of Modern Art and on the shelves of 42nd St. porno video stores. He started in the film business in the early 50s.

"I had a job as kind of a gofer on a Greek movie that was being made here in upper New York State. The mountains up here look like the mountains of Greece, so this Greek director made a movie about the Communist Revolution and very pro-government. After that I did censor cuts on (famous 1948 Italian film) *BITTER RICE* and whatever else needed censor cuts in New York. Then I joined the service (during the Korean war). I got into the motion picture unit of the Air Force doing propaganda. When I



Undressed Set'. We couldn't figure out why nude was considered objectionable but undressed was considered okay. So we decided we didn't want to go with "The Undressed Set" and we called it THE FAST SET."

Audubon released exploitable "adult" films from Italy, France, Sweden, Denmark and even Japan. They released five movies directed by Max Pécas (two starred Elke Sommer), BLACK ON WHITE (69) by Tinto Brass (which received an early X rating) and Joe Sarno's WARM NIGHTS AND HOT PLEASURES, a rare made in NYC feature. "We had about four per year. Our total output was probably in the mid 50s." Metzger cut the films for America, sometimes filming whole new sequences while fighting off the censors. He also created and edited the trailers and worked on the ad campaigns. "One of the ways that I made trailers was to repeat the title many times. The best compliment I think I've ever had in my life occurred when Bergman saw one of my trailers and thought it was terrific."

Metzger added 40 (!) minutes of footage (shot on the beach in Montauk) to '59 French feature SOFT SKIN ON BLACK SILK and created DICTIONARY OF SEX by editing scenes from various Euro features into a compilation film. "The most re-shooting we did was on the second picture that we bought. There was a film that had been done prior to THE FAST SET called LES COLLEGIENNES, the college girls. We called it THE TWILIGHT GIRLS. It featured a girl named Agnes Laurent who developed a kind of a cult following around people who went to exploitation films. She was going to do an AIP picture but she got involved in a scandal with some big executive in Hollywood and that sort of ended her career. We had her in three or four pictures that we bought. I wanted to make a picture with her, but we never did."

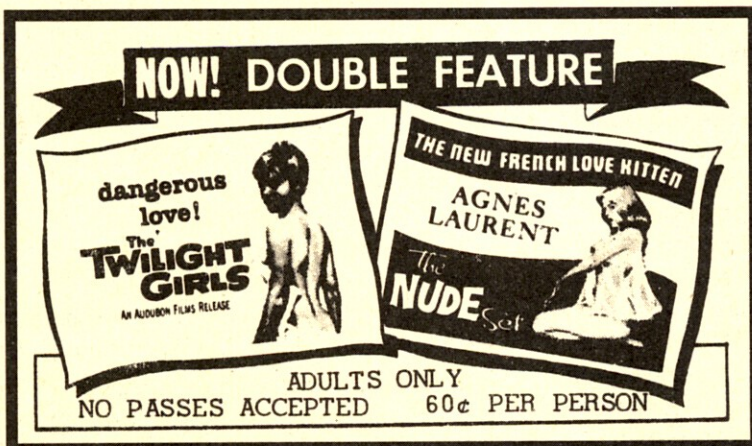
"We shot scenes for THE TWILIGHT GIRLS that involved reconstruction of sets and costumes." New scenes (including future porn star Georgina Spelvin) were added to Andre Hunebelle's 57 French feature. "One of the real precedent setting cases that didn't get a lot of publicity was for TWILIGHT GIRLS. It was one of the films that helped put the censor board in New York out of business. We fought that one up to the New York Supreme Court. I did that specifically because I felt minor movies deserved the same consideration that the majors got. We fought it and won. Right after that, they disbanded. At that time, every state had its own censor board. All of them were knocked down with Maryland and New York being the last holdouts. They had to be carried out of the ring. Maryland went down fighting." (The Maryland censor board was finally dissolved in 1981!)

"I, A WOMAN (65) was done as a flashback and it was very confusing to audiences. It was also a little slow for American audiences. So we trimmed it up, and it was considered a great task to change these films. Actually, at the time, there were no distributors with a background in film editing. They were usually front office people. Probably the biggest money maker was I, A WOMAN. By the way, I, A WOMAN, was photographed by a

very fine Danish director, Mac Ahlberg." The Danish/Swedish production I, A WOMAN starred Essy Persson, later in VIBRATION from Audubon, MISSION STARDUST and CRY OF THE BANSHEE.

"There was another picture that we re-edited, rather severely, called I SPIT ON YOUR GRAVE. That was the original French title, J'IRAIL CRACHER SUR VOS TOMBES. It was written by a rather famous French author/musician/actor/drug addict of the 50s called Boris Vian. He wrote this book without ever having been to the States! It's about a black man that passes for white. It's about what happens when this man's brother is lynched for dating a white woman. The characters are supposed to be in Ohio, but there were palm trees everywhere and all these ridiculous things in it. It was shot in Nice, at Cinecitta. Everybody looked at it and they just laughed. Somebody bought the film, took it to the states and it folded because everybody just laughed. Again, if they had been film editors they would have seen the possibilities. The film was absolutely sensational and had a terrific cast. One of the actors in it is Claude Berri who made MANON OF THE SPRING and JEAN DE FLORETTE." Star Christian Marquand later directed CANDY.

"Anyway, we dubbed it with Southern accents. Instead of taking place in the North, it was taking place in the South. That's where the book is set. We cut out all the stupid references and the bad geography and it really became a John Wayne movie for black audiences. It appealed to both black and white audiences and did terrific business. That film was our first really big success. Funnily enough, I think that the guy who did that horror film (of the same name) wanted to buy into the original French film. We had met him, and he was mad about the title. Several years later, he went out and made another film with that title." Metzger also did editing and sound work for Jack Curtis' cult horror movie THE



FLESH EATERS (!).

THE DIRTY GIRLS (filmed in 63) was Metzger's first feature as producer/director. He also edited his own features. "I was the editor on all my pictures. Well, on a couple of films, I worked with somebody, but, basically, I was it. The idea was to make a picture about three levels of girls who favored men for commercial purposes. We wanted to do a very low kind of street girl, a more middle class type hooker and a very top flight call girl. We went to France and did the street girl sequence which ran about 25 minutes. We finished it and came back to the states. For financial reasons, we decided to put the second two stories together. The final picture is two unrelated stories, although related by the same subject, prostitution. It was done in Cinemascope and black and white. The second sequence was shot in Munich, and I developed a very good relationship with the crew there. I went back the following year and did THE ALLEY CATS (66). It was the first time anybody did a serious film about a female homosexual, a lesbian. It had been done before, but with a leer as a dirty picture, never as a serious attempt at thoughtfully studying the subject. It was also black and white." Anne Arthur, Karen Field and Uta Levka starred.

CARMEN, BABY (67) was his first in color (Eastmancolor) and Ultrascope. It was filmed in Yugoslavia and in studios in Munich. Carmen is a waitress/hooker who seduces a policeman (Claude Ringer) to avoid a murder rap. She also manages to get her husband out of jail and has an affair with a rock singer. Uta Levka, who stars as Carmen, went on to appear in *DE SADE*, *THE OBLONG BOX* and *SCREAM AND SCREAM AGAIN*. Barbara Valentin (*HORRORS OF SPIDER ISLAND*) was also in it. "The most successful one that I made (for Audubon) was *CARMEN, BABY*."



THE DIRTY GIRLS

THERESE AND ISABELLE (68) was an adaptation of Violette Leduc's memoir filmed in France in b/w and Ultrascope. Essy Persson from *I, A WOMAN* stars as Therese, who remembers her schoolgirl affair with Isabelle (Anna Gael). "I met Leduc and the only thing she made me promise was not to make a dirty movie. I think I kept my promise. Loneliness is a theme very much in my earlier films. I think that the thing I knew most was loneliness. I was the only one who travelled to Europe to make these pictures. I didn't bring a crew or anything with me. Everybody around me was a stranger and I was a foreigner. I think that *THERESE* has part of my own isolation and loneliness in it." An alternate version has Therese happy in the arms of her fiancé at the end. "That scene was shot and that version was released in some areas. When we were doing the film, in the middle of shooting, I thought that we were spending a lot of money on this movie, a lot of effort. There might have been a chance that no one would play the movie, because *THE FOX* had not come out, and here we were with a glossy film about two girls involved in a lesbian affair. I thought that we should hedge our bets and do something with a happy ending. I called Ava in New York and asked her what she thought. She wanted to know how long it would take, how much it would cost. So we got a friend of ours to do this shot. It ended up in what we called the drive-in version. That was the version without the character stuff, the stuff that's considered slow for a drive-in movie. In an art house... it was fine. That has plagued me ever since. A certain number of 'happy ending' prints got into release, and they lost track of which ones were which. Every time we had an important screening, one of those prints would show up. I think that I have them all back or destroyed at this point."

"The dubbed version was released to drive-ins and home video, but you get into a little problem with terminology there. Portions of *THERESE* were actually shot in English and then dubbed into French. It's like *LA STRADA*. People would claim to hate dubbed pictures and insist on seeing the film in its original language. I saw the Italian language version of *LA STRADA*. Now the actors were American and actually spoke English during the shoot. So the Italian



THERESE AND ISABELLE — Essy Persson and Anna Gael

version was the dubbed version." Reviews at the time were often very negative. "A pattern developed that was really distressing. We would open a picture and get terrible reviews. Then, about a year later, someone would make a picture on a similar subject, and these same reviewers would write how much better my film had been! Every time I was confused as to why they just didn't say that in the first place. It would always be about a year later. Visconti had loved *THERESE*, but that wasn't printed until the movie had been out six months." *THERESE* was also involved in legal battles at the time and was banned

in Pittsburgh. "That one went to the Supreme Court."

CAMILLE 2000 (69) was filmed in Rome in Technicolor and Panavision and was based on Alexandre Dumas' "La Dame Aux Camelias." Daniele Gaubert stars as the rich, drug addicted Rome party giver Marguerite (or Camille), who has "already ruined many men." Nino Castelnuovo (*THE CAVERN*, *FIVE MAN ARMY*) co-stars as Armand Duval with Silvana Venturilli as Olympe, the model and Eleonora Rossi-Drago (also in *UNCLE TOM'S CABIN* and *DORIAN GRAY*) as Prudence. *CAMILLE* opens with a visible clapboard. The sex in *CAMILLE* is discreet, but erotic and the look of the film is incredible, with all white rooms and inflatable couches in lush villas. Many viewers remember the prison theme party with women in chains and handcuffs and couples in cells. "CAMILLE has an original Technicolor with the three strips. We shot it at a time when they no longer were shooting the three strips. Technicolor has become a printing process, not a photographic process. They had given up shooting the Technicolor print after *THE WIZARD OF OZ* was made. I heard that Daniele Gaubert, the lead in *CAMILLE 2000*, died of cancer. *CAMILLE* had been her comeback film."

Critics have often tried to pin down Metzger's influences. "There were only two people that I felt consciously had an influence, people that I actively tried to steal from when we got started. One, of course, was Orson Welles. I was 13 years old when *CITIZEN KANE* came out. Max Ophuls was certainly an influence. *LOLA MONTES* is one of my favorite movies. I never consciously stole from Resnais."

LICKERISH QUARTET was Metzger's first feature to receive an X. It features a b/w stag film in a the film, altered reality and personality switches. It was filmed in a real castle in Italy. Blonde Silvana Venturilli stars as "the girl," found performing a wall of death motorcycle act at a carnival. She goes home with "the man" (Frank Wolff), "the woman" (Erika Remberg) and "the boy" (Paolo Turco). "There is a film (Pasolini's *TEOREMA* - 68) with a similar synopsis. I never wanted to see it for fear that someone would say I stole the idea for *LICKERISH*. I think that Terence Stamp mysteriously appears and

changes the lives of all the members of this family. Eventually, I think that everybody who works in film must make a movie about film. It must be genetic. I noticed that film screenings changed depending on the audience. I became fascinated because you could run a picture for one audience and it played one way. The actual film seemed to change depending on the atmosphere in the audience. With *LICKERISH*, I wanted to communicate the flexibility of something that was as fixed as film. Theoretically, film doesn't change. It is recorded and it is going to last that way for a million years. But if you truly look at a movie, it is different every time you see it. Believe it or not, I don't really like movies about movies. One very powerful film on the subject was *JULIET OF THE SPIRITS*. At some point MOMA shows *LICKERISH* as a part of a series that they call self-referential film. I am not sure I really liked self-referential film." The screenplay was published by Grove Press.

The costumes and art direction for *QUARTET* (and *CAMILLE*) were by Enrico Sabbatini (*THE TENTH VICTIM!*) who was later nominated for an Oscar. "Michael DeForrest, the gentleman that I wrote *LICKERISH* with became a film editor. We wrote *LICKERISH*, isolated in the castle that was used for the film. For some reason it was never sold in Italy. Three of four years after it was made, a distributor came and said, well give you X number of dollars for it. It became the biggest grossing film in Italy that year with a new title, *EROTICA, EXOTICA, PSYCHOTICA, FAB!* "Sylvana Venturelli is married and lives in L.A. Erica Remberg (*CAVE OF THE LIVING DEAD*) was a very popular German actress, after the war. She, I think immediately preceded Romy Schneider at the top. She had retired and turned down everything until *LICKERISH*. She's married and lives in Los Angeles now."

"Frank Wolff was an American actor who didn't do too much in the 50s (he was in *BEAST FROM HAUNTED CAVE* and *THE WASP WOMAN*). Roger Corman was shooting a picture in Italy and told Frank that if he happened to be in Italy, he had a part for him. Corman couldn't afford to bring him over. After that, Wolff went on to what became the biggest film in Italy. It was about the life of famous bandit hero, Salvatore Giuliano. Francesco Rossi directed it. Michael Cimino remade it (*THE SICILIAN*) a couple of years ago with the fellow who played Tarzan. After that and other successes, Wolff decided he only wanted to do art movies. When he was offered a part in *FISTFUL OF DOLLARS*, he turned it down! (ed: he was in *ONCE UPON A TIME IN THE WEST* though). Two years after *THE LICKERISH QUARTET*, Frank Wolff took his own life. He took a razor and slit his throat in the Hilton in Rome. We were all on location in

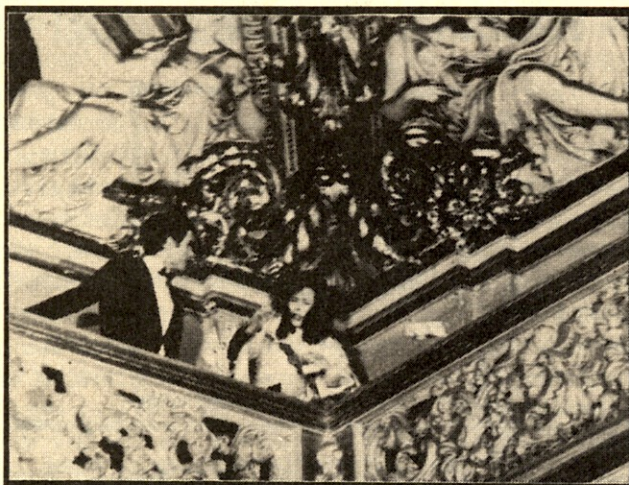
Yugoslavia for *LITTLE MOTHER* when we read this in the Times. We kind of had to stop work for a few days. Frank was somebody that you got close to very quickly."

While *LICKERISH QUARTET* is probably Metzger's best known feature, his next feature, although technically brilliant, remains obscure to most. Vincent Canby liked it, but the film was a commercial flop. *LITTLE MOTHER* or *BLOOD QUEEN* (72) is based on the rise and fall of Eva Peron, told in on/off flashbacks. It's set in Argentina but was filmed in Yugoslavia. *LITTLE MOTHER* shows how the media can effectively manipulate the population using altered news footage. It also features torture scenes and some very erotic (but not explicit) sex scenes. Christiane Kruger stars as the manipulating Marina Pinares.

Siegfried Rauch is Carlo Pinares. With Mark Damon, Ivan Desny and Anton Diffring as the Cardinal. A letterboxed video version is available (with Finnish subtitles). "The whole world changed with the release of *DEEP THROAT* and *BEYOND THE GREEN DOOR*. I think that audiences expected *LITTLE MOTHER* to be along the lines of *THERESES AND ISABELLE*, but it was a movie about corruption. There is very little sexual content in the film. You know, Christiane Kruger is the daughter of Hardy Kruger. The male lead in the film, Mark Damon was in that great Roger Corman version of *HOUSE OF USHER*. He's now a pretty successful producer. I think he did that Mickey Rourke movie, *WILD ORCHID*."

SCORE (73), based on an off Broadway play, also had a hard time finding an audience. A bi-sexual swinger couple in a European "village of leisure" successfully "score" with a younger couple. *SCORE* has characters smoking pot and using amyl nitrate and male/male scenes that would send many fans of earlier Metzger features running for the exit, but is often very funny and has a comical narration. Clare Wilbur, who had also been in the play, stars as Elvira with Lynn

Lowrey as the naive Catholic Betsy, Calvin Culver and Gerald Grant. It was filmed in Zagreb, Yugoslavia. "In *SCORE*, for all the frivolity and so forth, the older couple have feelings for each other. Even the younger couple have feelings for each other. These feelings are just on the rocks at the moment." Two versions of *SCORE* exist, one part hardcore. "They really are not that much different. It is only one little scene with the two men with a few extra shots. I don't think the hardcore version was shown all that much. Perhaps just in New York and other major cities. Did you know that Sylvester Stallone had played the telephone repairman in the play? He was really awful. He's actually very good now. I mean compared to what he does now, he was an amateur."



Daniele Gaubert in *CAMILLE 2000*



Christiane Kruger in *LITTLE MOTHER*

Wilbur went on to win Oscars for her documentary work. She shared a 1975 Oscar for documentary short subject ("End Of The Game"). Fans of Lynn Lowry from Athens, GA., (also in THEY CAME FROM WITHIN, SUGAR COOKIES and I DRINK YOUR BLOOD) will want to see SCORE for her eye popping lesbian scenes. Calvin Culver, had achieved notoriety before SCORE in BOYS IN THE SAND, the breakthrough, DEEP THROAT of gay hardcore. "I thought that Calvin Culver was right for the part. I liked him and I really didn't think than anybody would know he was a gay porn star. He had used another name, Casey Donovan. He died, by the way, two weeks before Ava."

THE PUNISHMENT OF ANNE or THE IMAGE (73, released 76 by Audubon) is an S+M movie based on the French novel "The Image" by "Jean de Berg." Marilyn Roberts stars as Claire, a dominatrix. and Mary Mendum is Anne, a masochist, also involved with Jean, a male writer in Paris. "We started filming but in the middle of shooting, the Supreme Court came down saying that you couldn't shoot erotic movies. We were nervous because this was a film that was dealing with subject matter far more controversial than the typical erotic film. Nothing came from the decision, but we were held up. It took a little longer than the other films. In the mean time, we shot PAMELA MANN. We had to come back and finish THE IMAGE." It was based on a book by Alain Robbe-Grillet. "Actually, he and his wife. In France, his reputation as a novelist and director is so established that he was able to halt the film version from being released there. Between our acquisition of his book and the making of the film THE STORY OF O was released. It was very successful at the box

office, and he asked us for more money. We had a contract, and I said we couldn't do that. I didn't appreciate the pressure, so we said, 'Fuck You.'" The screenplay was published by Grove Press.

"Claire draws Jean into her world because she desires to play Anne's role. There is a very effective scene near the end of the movie. After being bested by Jean, Claire asks Anne, 'Where will I go? What will I do?' Anne shines a harsh light on her own face and the two actresses, although separated by a 20 year difference, suddenly appear very similar. That is also in the book and I think we adapted that scene well for the picture. Marilyn Roberts was in the original cast of 'Futz,' the Tom Horgan play about the man in love with a pig. It was kind of important in the 70s." THE IMAGE was shot in France but interiors were done in NYC. "You can't tell at all. Believe it or not, the interiors were shot at Roy Cohn's house. He really was one of the biggest scumbags of all time."



Silvana Venturelli in THE LICKERISH QUARTET

At this point Metzger started using the pseudonym Harry Paris for hard core X rated movies (from Catalyst Productions). Today many of them are better known than the earlier Metzger features. Most of the Paris features received publicity, good reviews and were boxoffice hits. They're still considered the best of the theatrical release porno movies and are still popular on tape. Some consider them the only porno movies, worthy of serious criticism. "I would like to say something really in defense of all the people who were making pictures at the time. If you look at the people who were making hardcore, they generally came from other fields. There were no people who had done feature films prior to that, so I never thought that it was fair to compare other X rated movies to mine. It wasn't fair to the

- | | | | |
|----|--|----|--|
| 58 | DARK ODYSSEY/PASSIONATE SUNDAY - co- P/D/S/edit (released '61) | 69 | CAMILLE 2000 (Magnum)(Italy) - P/D |
| 61 | FLESH EATERS - edit (released '64) | 70 | LICKERISH QUARTET (Audubon)(Italy) - P/D |
| | THE TWILIGHT GIRLS (Audubon)(added new scenes to '57 French feature) | 72 | LITTLE MOTHER/BLOOD QUEEN - P/D |
| | NUDE SET (Audubon) | 73 | SCORE (Magnum)(US/Yug.) - P/D |
| 62 | I SPIT ON YOUR GRAVE (Audubon)(editing, dubbing of '59 French feature) | | THE PUNISHMENT OF ANNE (THE IMAGE) (US/France) - P/D (released 76) |
| | THE FOURTH SEX (Audubon)(added orgy sequence to '62 French feature) | 74 | NAKED CAME THE STRANGER - P/D |
| 63 | SOFT SKIN ON BLACK SILK (added 40 minutes footage to '59 French feature) | 75 | THE PRIVATE AFTERNOONS OF PAMELA MANN - P/D |
| | DICTIONARY OF SEX (edited compilation film from various Euro features) | 76 | THE OPENING OF MISTY BEETHOVEN - D |
| 64 | SEXUS (Audubon)(added lesbian nightclub act to '65 French feature) | 77 | BARBARA BROADCAST - P/D |
| 65 | THE DIRTY GIRLS - P/D | 78 | MARASCHINO CHERRY - P/D |
| 66 | THE ALLEY CATS - P/D | | THE CAT AND THE CANARY (UK) - D/S |
| 67 | CARMEN, BABY (US/W. German/Yug.) - P/D | 81 | THE TALES OF TIFFANY LUST - P/ co-D |
| 68 | THERESE AND ISABELLE (VIBRATION)(MHV) (W. Ger./US) - P/D | 84 | THE PRINCESS AND THE CALL GIRL (MHV)- D/S |
| | | 86 | THE WORLD OF HENRY PARIS (comp) |
| | | 89 | DRIVE-IN FOLLIES (Audubon) |
- Most Harry Paris titles are available from VCA. Some of these titles are available from Video Search Of Miami.

other people. For instance, I saw a picture called *THE DEVIL IN MISS JONES*. This is Gerard Damiano's second movie. Compared to my second movie, it was genius. This guy was a hairdresser, had made one movie, and his second picture was this good. I had studied film at City College, worked as a schlepper, made movies. It took a long time for me to learn the craft."

"I think that any eroticism is dependent on the preparation. Most hardcore means that you can only see two bodies. They can be humans, they can be monkeys, they could be dogs. There is merely a physical, biological act and there isn't much socialization to it. What we did was to take the eroticism that we had done previously and simply extend it to hardcore. As far as the choreography, the stuff was usually planned around some central idea, and it became an extension of the character that we were working with. Also, the other ingredient that might make a difference is the magic element of time. We spent more time making the films because we controlled the distribution, the production, the writing, everything. We had that flexibility."

In *NAKED CAME THE STRANGER* (74), based on the best selling novel, Darby Lloyd Rains stars as NYC radio talk show hostess Gillian Blake. In one scene she enjoys sex on a 5th Ave. bus and a clip from *CAMILLE 2000* is shown. With Levi Richards, Mary Stuart and Helen Madigan. "I definitely thought she (Rains) had something. She had a very pretty face but was very short, very short legs. We had to photograph her very carefully. Did you know that she had played a stripper in *THE FRENCH CONNECTION*? A few years ago, I thought I saw her on the street, but was uncertain and reluctant to approach her. My theory is that *STRANGER* never made as much as the other pictures because it is the less perverse of the bunch. We also had quite a limited budget on it too because it was a tax

write off for the fictitious Penelope Ashe. About 17 writers and editors at (Long Island) Newsday got together and wrote 'Naked Came The Stranger.' It was promoted heavily as being the work of a Long Island housewife. When the book became big, a sister-in-law of one of the authors posed as Penelope Ash and appeared on the talk show circuit. When the whole thing was revealed to be a hoax, the book did even better business."

In *THE PRIVATE AFTERNOONS OF PAMELA MANN* (75) Barbara Bourbon stars as a housewife being tracked by a PI hired by her wealthy husband. The all-star porn cast includes Darby Lloyd Raines as a maid, Georgina Spelvin (*POLICE ACADEMY III*) as a hooker, Sonny Landham (*48 HOURS, PREDATORS...*), Jamie Gillis (*NIGHT OF THE ZOMBIES*), Eric Edwards and the late Marc ("10 1/2") Stevens. Variety (which was reviewing porn features at the time) said "Hardcore features of the caliber of this film are rare." The New York Times coined the phrase 'porno chic' to describe the trendy popularity of the new hardcore features. "*PAMELA MANN* was released just as 'porno chic' hit. It was colossal timing. Perfect timing." It

was also a time of many court battles over porn movies. "That was really the reason for changing my name. We were really terrified. When Addison Verrill wanted to reveal that I had made *STRANGER...* and *PAMELA MANN*, I begged him not to. I told him that he would be taking bread out of the mouths of my employees and their families. The problem was not so much on the local level. The big fear that everyone had were the Federal regulations about crossing state lines. If your print crossed the state line, you could be in a great deal of difficulty. There was a very big test case that took place in New Orleans (concerning) *DEEP THROAT*. They arrested

theatre owners, theatre bookers, actors, people who were very far removed from the film. So the legal aspect of it forced me to change my name. The other reason was that I felt the name Radley Metzger was identified with a kind of picture. It was a kind of brand name that we weren't creating anymore. I didn't want people to get confused.

THE OPENING OF MISTY BEETHOVEN (76) is often called the "best sex film ever made." Constance Money stars as Misty, a Paris hooker in a sex version of "Pygmalion" set in Paris and NYC. Jamie Gillis is wealthy sex researcher Seymour Love. With Terri Hall (*GUMS*), Gloria Leonard and Ras Kean. *MISTY* won the first annual AFAA Erotic Film award in 77. The award was presented by actress Liz Renay. "I never wanted to use people that I had known in the field. Even in the Paris pictures, I tried to use new faces. I was in a very big conflict over using Jamie Gillis for *MISTY BEETHOVEN*. I told him so. I said, you know, this part was written for you, but I don't want to use you because you are so typecast as a porn actor. It came about because there was no one else. When we made *MISTY BEETHOVEN*, Gloria Leonard was a legal secretary who was interested in starring in an erotic film.

Jamie Gillis brought her to my attention.

She was a little older than mist women in the business. I think we became friends because we were the only two on the set close in age. She became such a spokesperson for the counterculture that I once thought my tombstone would be inscribed, 'Here lies the man who discovered Gloria Leonard.'"

A reporter (C. J. Laing) interviews an infamous prostitute (Annette Haven) in a NYC sex restaurant in *BARBARA BROADCAST* (77). With Suzanne McBain, Jamie Gillis, Bobby Astyr, Wade Nichols and Constance Money outtakes from *MISTY BEETHOVEN*. "You can go down and see the restaurant. It was the Manhattan Hotel on 44th St. and 8th Ave. It's being advertised on TV all the time under a different name. They had gone bankrupt. We made the deal to shoot there and then they decided to auction off everything in the place. The auctioneer came in and said no shooting would be allowed until night. So, the whole film had to be shot from eight at night until about six A.M. We made the restaurant in the middle of the marble lobby. I walked past the other day and cut through



Silvana Venturilli in *CAMILLE 2000*



Gerald Grant, Clare Wilbur, Lynn Lowry and Calvin Culver in SCORE.

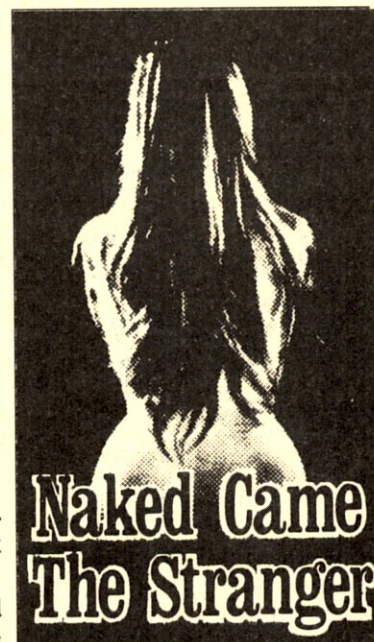
the hotel. They have made a restaurant in the lobby and put the tables almost in the same place as we did!" Gloria Leonard stars as a NYC madame teaching her younger sister (Jenny Baxter) everything (including S+M techniques) she knows in *MARASCHINO CHERRY* (78), the last of the official Paris features. With Leslie Bovee, Annette Haven, C. J. Laing, Suzanne McBain, Wade Nichols, Eric Edwards and more outtakes with Constance Money, who was featured in the timely July 78 *Playboy*.

"We did the five Harry Paris films and I didn't think that any more were needed. There were a lot of films around, and I think that exhibition had changed. There was a shift in taste to more generic eroticism." *THE CAT AND THE CANARY* (78), the 4th version of the famous 1922 stage play, was a complete departure for Metzger. The comic mystery was produced by Richard Gordon in England and starred Carol Lynley, Honor Blackman, Michael Callan, Edward Fox, Wendy Hiller, Olivia Hussey, Daniel Massey and Wilfred Hyde-White. "I think it was a fun picture, but the litigation involved was horrendous. The distributor chose not to honor the contract. We sued, and it is very difficult to be the aggressor in a law suit. After all those years of defending myself in censorship cases in which we never lost one, there I was trying to create a case on the other side. It took a very long time. We won the suit because it was an obvious breach. The picture was finally released in 1981, but the timing was off. The haunted house aspect helped when it came to ancillary rights. Outside of theatres, *CAT* has done tremendous business. It was the leader in all those syndication packages. It has never stopped playing. We actually have been living off that picture for eight or nine years."

Metzger was producer (and uncredited co-director) of *THE TALES OF TIFFANY LUST* (81), by French porn specialist Gerard Kikoine (who later made *BURIED ALIVE* and *EDGE OF SANITY*). Arlene Manhattan stars as a woman who goes to a sex therapist. Many other porn stars of the

day were in the cast: Vanessa Del Rio as a radio talk show hostess, Deseree Cousteau, Samantha Fox, Veronica Hart (later aka Jane Hamilton), Misty, Merle Michaels and Ron Jeremy. "After *CAT*, it was a question of going into video production or TV production. I did one picture for *Playboy*, for their cable show. I just think that things had changed to the point that the audience wasn't there. The couples market was gone and everything had shifted." The *Playboy* cable movie *THE PRINCESS AND THE CALL GIRL* (84) was a softcore feature with a socialite and a high price prostitute changing places for two days. It was also released theatrically by Manly. *THE WORLD OF HENRY PARIS* (86) was an unauthorized 1986 porno compilation tape with a female narrator that even included scenes from *CARMEN*, *BABY*. *DRIVE-IN FOLLIES* is an authorized Metzger trailer compilation

Metzger's Audubon (see back page and *OLGA'S GIRLS* ad) will be releasing Metzger and Paris ("cool" versions) movies plus some 60s Audubon releases in both the original Euro and Americanized versions.



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Bloody Pit of Horror (1966) A sadistic nut tortures beautiful models in his dungeon.

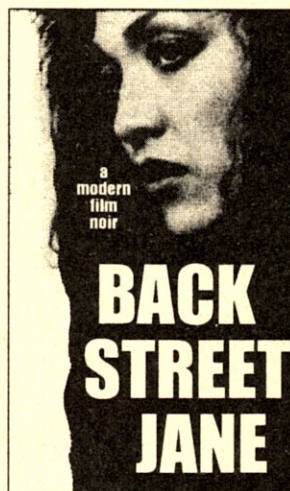
Island of Lost Girls (1973) White slavers at work. Rated R for nudity and violence.

Mademoiselle Striptease (1957)

Country girl Brigitte Bardot heads to the big city.

Wild Wild World of Jayne Mansfield (1967) Strip clubs around the globe. Plenty of nude gals - including Jayne herself. Adults Only.

Ecstasy (1933) Beautiful Hedy Lamarr appears nude in this infamous Czech film.



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The Lonely Sex (1959) A young woman is kidnapped and held hostage. Rare 1950s nudity.

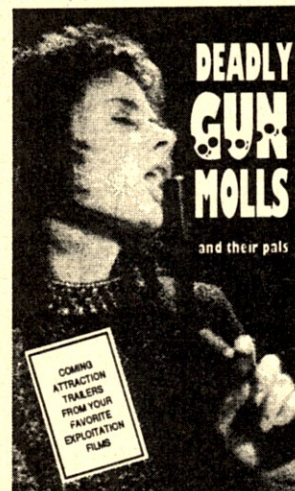
Naked in the Night (1958) "Misguided young women who sell themselves for money!"

Tower of Screaming Virgins (1968)

An evil queen kills young men after having sex with them. Rated R for nudity and violence.

Atrocities of the Orient (1958) WWII Japanese soldiers rip the shirts off Filipino girls.

When Women Had Tails (1970) Sexy, topless Santa Berger as a cavewoman.



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her hurtied by the cops. Buro, retitled. 70's \$25. The Girl - Franco Nero is
sandbagged by a 14 yr. old nymphette \$19. This Party She's a Whore - Char-
lotte Rempling \$19. The Thorn (The Divine Ms J) - Religious
Bette Midler \$25. Shadrach - William Harrison's anti-establishment statement
\$25. Shaft - John Shaft is a bad mother... Richard Roundtree \$25. Shaft's
Big Score - Sequel to Shaft: \$19. Whitefire - Fred Williamson \$19. A Pro-
fessional Gun - Good spaghetti w/ Franco Nero, Tony Kueante \$19. Island of
Lost Souls - Horror classic \$15. Freaks - Tod Browning's classic morality
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tricks tricks for kids. \$18. Newoul About Allan - Tony Perkins \$19. Reform School Girl -
Great AIP JD. 1957 \$19. Skull: A Night of Terror (Don't Turn Out the Lights)
- Cons holds cops families hostage \$25. The Peacekillers - Ultra violent
biker \$25. Teenager - Girl wants to break into pictures. Sue Bernard. 70's
\$29. Playgirl Killer - Canadian 2 horror w/ Neil Sedaka \$29. Robin Hood
- Crispin Glover \$39. Logan - Exploitation camp \$29. The Mythz
- 1980's expats who live immortality \$25. The Warp Woman - Bees are her
rejuvenation secret \$19. The Sadist - Arch Hall Jr.'s masterpiece \$19.
Penale Jungle - Jayne Mansfield \$15. Suburban Roulette - H.G. Lewis social
commentary \$19. Just For the Hell Of It - Foot JD, pre-punk youth mythos.
An orgy of destruction. Great! H.G. Lewis \$19. 2000 Maniacs - "The South's
gonna rise again" \$19. The Visitor - Gogo's last film in post-apoc
suggestion. H.G. Lewis \$29. Valley of the Dolls - The Dolls
\$29. Valley of the Dolls - Sharon Tate \$25. Kiss Me Deadly -
Everyone wants the "Great Whatitt?". Stylish cult fav \$29. American Taboo
- Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a dreamy
vixen \$35. Confessions of a Blue Movie Star - Behind the scenes of a German
sex film. Early 70's mondo type \$29. Slumber Party '57 - Reinbeaux Smith,
Debra Winger \$25. The Rain People - Woman abandons husband w/ an alk
brain damaged ex-husband. 1969 \$29. The Revenger - Emma
Mann rate am. Penaks blaxploitation. 1975 \$29. Honky - Interracial
dating. Brenda Sykes \$29. The Angry Breed - Nazi bikers, an acid cortume
party and Lori Martin (Cape Fear) filling out a bikini. 1968 \$25.

Arabian Nights - Fascinating epic. Original dubbed version (discontinued). Dubbing supervised by Fascinati himself. Better picture quality than subtitled. \$9.95.

The Hawk and the Sparrows - Buster Keaton like father and his son meet up with a philosophical talking crow. Seriocomic masterpiece from Pier Paolo Pasolini. Subtitled \$19.

Prosper's Books - Warning: watching this movie on acid may blow your mind! \$29.

Vampyre - "The ultimate erotic vampire movie" - PV. Excellent bloodcurdles. Unrated version \$29.

Is There Sex After Death? - Karyn White as the sexiest of women. Burt Reynolds as her seducer. Post-Goofather exploiter. As entertaining as Mafia Massacre \$29.

Poxbyte - Black night club owner raves country cousin farm. 1973 \$25.

The Return of Josey Wales - Michael Parks \$25.

Up Your Ladder - Incredible combination of Love American style vignettes and Groove Tube humor \$25.

The Golden Triangle - Drug cartels battle. The Hong Kong section \$19.

Fiona - Beautiful young woman who gets kidnapped. Celine Dion singer Baby Face roadshow epic. Italian. 1968 \$29.

Sometimes Aunt Martha Does Dreadful Things - Great early 70's weirdness. See review in PV #16. \$25.

The Hollywood Strangler Keets the Skidrow Flasher - Steckler insanity. Original issue \$25.

Dance Hall Racket - Lenny Bruce. Hollywood Confidential original \$25; reissue \$19.

The Reflecting Skin - Best of the 50's so far. Unforgettable \$29.

The Gold Ring - The most beautiful of Driffris art house epiphanies \$29.

You're a Big Boy Now - Eating black comedy. Elizabeth Hartman. 1968 \$29.

Girl's Riot - Like a German Born Innocent \$25.

Bad Girls Go to Hell - Doris Wishman exploitation. With Joe Bob intro \$29.

Sex and the College Girl - Early 60's drive in type. With Joe Bob intro \$29.

The Living Venus - "Expose" of the skin mag business. H.G. Lewis. With Joe Bob intro \$29.

The Adventures of Captain Fantastic - AKA The Devil on Wheels - All girl biker gang. Beware of Tiny! With Joe Bob intro \$35.

Deadly Weapons - Cheesy Morgan Doris Wishman exploiter. With Joe Bob intro \$39.

Delirium - Italian slasher with the immortal Turk Cekovsky \$25.

Sisters of Satan (Alucard) - Mysterious mums. Dr Juan Moctemus \$29.

Kill King - Danielle Brasseur topless \$25.

The Brain That Wouldn't Die - Horror. 1962 \$19.

My Own Back - Own. 1963 \$19.

The Giant Gila Monster - Least scary screen monster ever. A personal favorite \$19.

Hideous Sun Demon - Exposure to sunlight is disastrous \$19.

I Eat Your Skin (Zombie) - Voodoo shocks. 1964 \$19.

The Slime People - Emerge from the sewers of L.A. \$25.

Robot Monster - Sony label. Best available print. Not the blurry 3-D one \$29.

The Children Radwast - Kids in the gutter \$19.

Black Sabbath - Rock & Roll \$29.

The Violent Years - Ed Wood's girl gang epic \$19.

Cry of the Dead - Stripper revue in a graveyard. In Sexicolor \$29.

Beght! Cave giant falls for Arch Hall Jr.'s girl \$19.

Wild Guitar - Arch Hall Jr. is a singing sensation \$19.

Mondo Elvis (Rock and Roll Disciples) - Unforgettable short doc. on some of the King's most deviant fans \$19.

Teenage Confidential - Presumably the best of the '50's teen exploitation films \$29.

National Geographic shorts from the 40's & 50's \$19.

Saturday Night Sleazebits Vol. 1 - College Girl Confidential - Suburban Confidential, two A.C. Stephen mid-60's exploiters \$35.

Saturday Night Sleazebits, Vol. 3 - Motel Confidential - Office Love-In, two late 60's A.C. Stephen reexploiters \$35.

Carnival Rock - Rockably...pathetic \$19.

Strange Behavior - Psychological experiments go awry \$29.

WIP #2 - WIP #2 - Women in Fury - Superior Brazilian WIP \$25.

Emanuel: Queen of the Desert - Laura Gene averages her sister's sex \$35.

The Wild, Wild World of Jayne Mansfield - Mondo Jayne! \$25.

Rainbow Bridge - Psychedelic f/x + Hendrix's last American concert \$19.

Desperate Living - Visit the denizens of Mortville. John Waters \$25.

Private Parts - Great black comedy. 1972 \$25.

Sangre - Splendid bloodcurdler \$29.

Emmanuel in the Country - Laura Gene \$25.

Driller Killer - Grim Axel Ferrare \$25.

The Muthers - Jayne Kennedy \$29.

Mirrors - Kitty Winn may be under voodoo spell \$25.

Love Letters of a Portuguese Nun (Confessions of a Portuguese Nun) - Innocent-
entire country girl lured to convent run by devil worshippers. Jess
Karpas masterpiece. This is a film transfer and does not come in a picture
box \$19. Night Tide - Dennis Hopper. Bert available print \$29. The Red
Menace - Great anti-communist drama. 1949 \$25. The Black Gertieo - Wild
Lee Prost exploitation \$29. The Florida Connection - June Wilkinson
\$19. Keep My Grave Open - S.F. Brownridge \$19. The New England
musical comedy \$29. The Hellcats - Billie Holiday \$25. Molly-
Woods - Morris Young Psycho Gargo. John David Graybill. 1968 \$25. Teorema
- Stranger seduces entire family. Pasolini \$29. Acacote - The Croungers
- Pasolini's first \$29. Umberto D. - Neorealist DeSica. Original Embassy
release \$25. Nights of Gabiria - Fellini \$29. Juliet of the Spirits -
Fellini. On 2 tapes \$29. Le Dolce Vita - Best movie ever! Fellini. On
tapes \$25. Cadillac of Blood - Horror film. Carl Lorylof. \$29. The Mad
Doctor - Blood Island. John Ashley \$29. The Erotic Adventures of Don
Quixote - Historical exploitation \$29. Naughty Knights - British sex
comedy set in medieval times \$25. Django - Franco Nero spaghetti western
\$25. Marster's Revenge (Devil Rider) - Obscure Florida biker/exploiter \$25.
Hell Squad - Vegas showgirls turn commandos. Grade A sexer \$19. Spurs of
Death (Requiem) - Cockfighting. Grade A sexer \$19. The School of Flesh
and Blood - On 2 tapes. \$29. The Last Days of Pompeii - School
to Handle - Cheri Caffaro kicks tall \$25. Big Bird Game - WIF w/ Pam
Grier. Anita Ford \$25. Viva Knievel! - Stars the crashmaster himself
\$25. Mandingo - Ken Norton, Susan George \$25. Black Caesar - Prince black
exploitation. Fred Williamson \$25. Hell Up in Harlem - Sequel to Black
Caesar. Fred Williamson \$25. Play Back - Bruce Willis \$25. School
of Sex - On 2 tapes. \$29. Interboard \$19. Shack Out on 101 - Wait-
ress fights communism. 'A trash classic' - Waltin \$25. Brain of Blood -
Al Adamson chaos w/ gore \$19. Sweet Sweatback's Badassess Song - Uncut
uncensored, unapologetic \$29. The Wicker Man - British erotic horror.
Uncut 100 min. version \$29. Poor White Trash 2 (Scum of the Earth) - S.F.
Brownridge swamp horror \$29. Sugarfoot - Bruce Willis \$25. Unleash
the Devil - On 2 tapes. \$29. 414 - Al Ferrara powerhouse \$25. Microwave
Maniac - Black comedy is so inept I suspect the involvement of Jerry
Lewis \$29. Another State of Mind - Punk documentary w/ Social Distortion
\$29. The Kirlian Witness - Telepathic talents \$25. The Desert Tigers -
The movie with a split personality. Half #2/bad movie, half SFX Experiment
type atrocities \$25. Ladies of the London - A playboy king \$29.
The Blue Devils - Pro Wrestling. Average western \$15. Mr Mean - Fred
Williamson \$15. Bone (Boss Nigger) - Fred Williamson \$25. Shocking Asia
- 70's mondo \$25. Shocking Asia 2 - More mondo thrills \$25. Mondo Magic
- Completes the set \$25. Drive-In Madness - The Killer is still loose!
Sadism \$19. Patrick - Australian horror \$25. Torture Chamber of Dr.
Salem - Very atmospheric. 1967 \$25. Dr. Jekyll/Hyde of Death Las
Vegas - Set in actual Las Vegas. 1973 \$19. The Return of Superstar
theme. 1971 \$25. The Boogymann - Ulli Lommel \$19. Curse of the Blue
Lights - Subterranean ghouls \$19. Judgement Day - Evil in the town of
Santa Ana \$19. Zombie - Heavy gore. Tisa Farrow \$25. The Mad Butcher -
Black comedy w/ Victor Buono \$25. Blood Bride - The groom has a nun fixa-
tion - bride wears \$25. Dark Power - 2 horror w/ Leth La Rue! \$29.
The Haunting - Horror. M. Karas \$25. The House of Wax \$29. The Man
in the Hat - Horror. Patricia Neal \$19. The Jar - One of the strangest ever. Night-
mare inducing \$29. Nail Gun Massacre - 2 horror/bad movie \$25. Gallery
of Horror (Return From the Past) - One of the worst ever, great fun! Lon
Chaneey Jr. \$19. Frankenstein's Castle of Freaks - With Boris Luciani \$25.
The Mills Have Eyes - 70's classic \$25. Vengeance! - If you liked Victims
you'll like Vengeance \$19. Dead End - The last of the Red Riding
hood \$25. The Grudge - Horror. Habit Grammes - Gore gorilla \$29. The
Comic - Obscure core horror \$25. Bloodsuckers - Vampire cult. 1971 \$15.

the Candy Snatchers One of the best exploiters of the 70's. "... a real find...obscure and well made" - PV. Susan Sarnet \$29. The Lickerish Quarter - Hadley Metzger \$29. Porcile (Pigsty) - Two stories, medieval and modern, form the basis for this Fasciolin parable. Incredible landscapes. Subtitled \$59. Sinners' Blood - 70's exploitation! Classic \$19. Softcore sexploitation \$59. Babe! - Best of the 70's! Famous! Sleazy! Classic! \$29. Celigula's Werewolf - Same name as the exploiter \$29. What's the Matter with Helen? - Shelley Yarrow \$19. The Bad Bunch - Greydon Clark kexploitation \$29. Mad Love - Peter Lorre \$19. Children of the Damned - Sequel to Village of the Damned \$19. Hustler Squad - They lure the enemy to bed. 70's \$19. Screem Bloody Murder - "Gorenography" \$19. Las Vegas Hillbillies - Jayne Mansfield \$19. Satan! - Exploitation! \$29. Road to Woodstock Preake - Rudy \$25. Corruption (Sweet Revenge) - Indescribable noir/sleaze/exploitation. Early 70's \$25. Rude (Eat Out More Often) - Rudy Ray Moore in concert! \$25. Superfly - Classic blackploitation \$25. Black Mama (Black Hooker) - 1972 oddity \$19. Women's Prison Escape - Longer than Thurman County version \$29. Emmalee's Daughter (Emmalee: Queen of Sads) - Laura Gemelli \$19. Lessemme in Africa - Martin Schubert \$29. Hoot G Oodrocking Preake - Rudy \$25. CorruptioN (Sweet Revenge) - Obscure blackploitation \$25. Super Soul Brother (The \$6,000 Nigger) - Wildman Steve \$25. Promises, Promises - Jayne Mansfield \$25. In Your Face (Aar) - Cuntageous blackploitation. Long version \$25. Bite and Piece - Great 70's style psycho \$25. Disco Godfather - Rudy Ray Moore \$25. The Schoolgirls - Euro exploitation \$19. Tombie Lake - Jenn Rollins sex/horror \$19. Pierce - Jayne Kennedy \$19. Marks of Delight - Rudy Ray Moore \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic doc. Unforgettable images \$29. The Best of Sex and Violence - Essential trailer compilation hosted by John Carradine. Includes Dolente, Dick Godfather \$29. Caligula: The Garden of Tabor (Caligula: The Emperor) - Joe Di'Aanto softcore \$25. Schoolgirls...Growing Up - Classic 70's young Eurotrash \$19. School girls! The Report - Choose between her boyfriend and... Daddy! This is a foreign source tape and does not come in a picture box. Euro. 1968 \$19. Chaste and Pure - Laura Antonelli. Original issue \$25. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. Reborn - Dennis Hooper \$19. The Last Movie - Dennis Hooper \$29. The Body - Carroll Baker \$19. Bloodbath (The Sky is Falling) - Dennis Hooper \$29. Rock Me! - Rudy Ray Moore \$25. Legend - Exploitation! Uncut version \$59. The Final Countdown (Blat) - Angry blackploitation \$19. Dolente - Rudy Ray Moore \$25. Sweet Trash (The Hang-up) - Great early 70's exploitation \$25. Norms - Early 70's exploitation. Best picture quality \$25. Captive Women (Naked Super Witches of the Rio Anore) - Jess Franco \$19. Captive Women II (SS Experiment) - Nasty atrocities \$19. Soul Vengeance (Welcome Home Mother Charles) - Jess Franco \$25. Captive Women (Anger) - Same one, though it has a Sugar version \$19. Captive Women from Hell - Superior MILF \$15. Melfire on Ice - Same as last but not as sharp \$15. Don't Go Near the Park - Early Linnea Quigley. Weird, fun \$35. The Black Klansman - T.V. Mikele \$29. Black Godfather - Excellent blackploitation \$25. Bumme - Dave Friedman drive-in fever \$29. Sex Freak - Dave Friedman exploiter \$29. The Devils on-In-Law (Devil's Mistress) \$15. Rudy Ray Moore \$29. The Worst of the Worst - Swedish Butler Sam! Long version \$29. Savage Instincts - Jess Franco \$19. Penitentiary - Jama Penaka \$19. Scream Street (A Scream in the Streets) - Super 70's sleaze. Uncut 86 min. version. Best available picture quality \$39. The Cuththroats - Early 70's exploitation set in WW2 prison camp \$29. Loan-a-lover - 70's Euro exploitation \$19. Daughter of Death (Julie Darling) - Incest theme \$19. Goodnight Sweet Marilyn - Larry Buchanan \$29. Kendinga - Karpnopolis \$25. plotation \$25. One Very Rednecked (Raggs) - 70's snake porno \$19.

Little Miss Innocence - Similar to The Seducers \$25. The Woman Inside - The Glen or Glenda of the 70's \$35. Hell's Angels on Wheels - Jack Nicholson \$25. Christmas Evil - The ultimate Xmas movie \$25. Grave of the Vampire - 70's horror \$25. Pigs (Daddy's Deadly Darling) - \$19. Revenge of the Wild Bunch - Box Office Int. western \$25. Bloody Trail (Montego) - Unique western / rebel classic & see \$25. Gone in 60 seconds - Original issue \$25. The Kiss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! Original issue. 1975 \$25. Psychotrill - Sadistic killer. Mexican \$25. Caged Parry - Good WIF \$25. The Cars That Eat People - Wicked black comedy \$19. Death Wish Club - Great noir-like oddity \$25. Seten's Sadists - Al Adamson biker. Ruse Tamlyn \$35. Single Room Furnished - Jayne Mansfield \$25. Deadbeat at Dawn - Definitive exploitation. Low budget. \$25. The Todd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women intent to penal colony. Original issue \$29. Black Shampoo - Prime blaxploitation \$29. Manseater of Hydra (Island of the Doomed) - Nice color print \$25. Deadwood '76 - Arch Hall Jr. \$19. All the Lovin' Kinfolk - Hillbilly exploitation \$25. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$49. Death Game (The Seducers) - Coleen Camp & Sandra Locke \$29. Dr. Black and Mr. Hyde - Bernie Casey \$29. Death Curse of Tartu - Doug Hobart is Tartu \$25. Children Shouldn't Play with Dead Things - Bob Clark \$29. Love Camp - Guru exploits his followers. Laura Gemer \$29. Teammates - 70's T&A type \$15. Dog Eat Dog - Jayne Mansfield \$25. Wild and Free - Euro exploiter \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece \$39. Fete - Candace Haislop is held in a lavishly furnished cage by a demented "collector". Outstanding exploitation. No picture box. 1973 \$19. Coffy - Pam Grier is not to be messed with. Classic blaxploitation \$25. Hospital of Terror (Nurse Sherri) - Nurse possessed by spirit of cult leader. Uncut version w/ nudity \$29. Within the Cloister - Sex starved nuns. Directed by Walerian Borowczyk (Immoral Tales). No picture box \$19.

Following is a selection of adult titles. Most of these movies are on X-rated's "Golden Age", the period from 1970 to 1984, and were shot on film. Some of them deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturers and will not be reissued in the future. Say no to cheapjack shit on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Climax of Blue Power - Phony cop assaults women in his custody. Good exploitation type. 1974. No picture box \$25. Inside Desiree Corteau - All Desiree, perhaps the most appealing adult actress ever \$25. Tutta Una Vita - Italian B&W theme. Sara White, Gabriella Daria. In Italian. No subtitles \$35. Weekend Fantasy - "Sexy, sexy, seductive sickie. A really ugly film." The X-Rated Videotape Guide - "Enough symbolism to satisfy a Fellini fan." Box description. You be the judge \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Girls in Blue - Combination of scenes from Little Girls Blue Pt. 1&2 \$25. Candy Lips - Raincoat type. Suzy Humphrey \$29. Danish Pastries - 19th century girls school. Good sci-fi type. No picture box \$25. The Tiffany Kink - Murder mystery. Rape \$25. Candy Goes to Hollywood - Sequel to Erotic Adventures of Candy. Carol Connors, Wendy O. Williams \$25. Dear Fan - Entertaining takeoff on Dear Abby. John Holmes \$29. Autobiography of a Flea Based on the Victorian novel. Innocent Belle is debauched by priests. Jean Jennings \$29. Private Pleasures of a Woman - Seven women recount erotic experiences. One has a name for each of her didoes! \$29.

Four Women in Trouble - All knocked up \$25. One Page of Love - Flashback to incest. Superior \$25. Teenage Cruisers - Great drive-in type. Serene. Johnny Legend \$25. The Bride's Initiation - At Count Dracula's castle! \$25. Pastries - Uchi Digard \$25. Lust Inferno - Predates the Baker and Swagart scandals \$29. Thoroughly Amorous Amy - Swinging 70's housewife \$25. Lady Luck - Racetrack action \$25. Weekend Roulette - Swinging games \$25. Tomatoes - First X to achieve popularity. Complete 70 min. version. 1968 \$25. The Taking of Christies - Great exploitation from the Defiance \$25. Rape theme. Based on a true story \$29. Behind the Green Door - Marilyn Chambers. 1972 \$29. Lipps and McCain - Sex western \$25. Little Crapman Sammy - Jennifer Welles. Humorous \$25. Honey Pie - Jennifer Welles \$25. Cafe Flesh - Cult classic \$29. Long Jeanne Silver - Most unorthodox \$25. Babyface - Super Alex DeRenzy. Cuddles Malone. 1 min. \$36. Pretty Peaches - Desiree Corteau's best. Amazing enema scene \$25. High School Memories - Annette Haven \$25. On! Those Nurses - Lynn Thatcher \$25. The Devil in Miss Jones - Original classic \$25. X-Rated Cartoons - Clever \$25. Taboo - Kay Parker \$25. The Devil in Miss Jones 2 - Bizarre sequel \$25. Anyone But My Husband - C.J. Laing \$25. Naked Came the Stranger - Bradley Metzger \$29. Treasure Box - Nancy Hoffman \$25. Mating Season - Summer campout \$19. Christy - One of the best of the early NYC's. Little Annie Christian. 1972 \$29. Teenage Fantasies II - Rene Bond \$19. Euro Loops of the 70's - This is a film transfer and does not come in a picture box. 120 min. \$25. Alice in Wonderland - Kristine DeBell \$35. Memories Within Miss Aggie - Spinner reflects on missed opportunities \$25. The Trouble With Young Stuff - Christine Williams. Mystery Euro director \$25. Secret Desire - 70's B&W sickie. No picture box \$25. Little Showoffs - Non-professionals act out their fantasies. Excellent \$25. Real People - Similar to Little Showoffs \$19. The Kinky Ladies of Bourbon Street - Supernatural \$25. French, retitled \$25. I Want What I See - Euro swingers \$25. The Bidding of Brie - From waitress to movie star \$25. Girl Busters - Rape + transsexual \$25. Hot Oven - Delivery boy delivers \$25. Playgirl of Munich - 1973 \$25. Bighouse Babes - Set in women's prison. Retitled \$25. Sexual State - College cheerleaders. Retitled \$25. The Bite - Takeoff on the Stine \$25. Turbo Sex (Snow Home) - Rhonda Jo Petty. Seka \$25. Chins Lust - Linda Wong \$25. The Devil's Playground - Sleazy appeal \$25. Star Virgin - Keri Klark \$25. Dark Dreams - Occult theme. Tina Russell \$25. Erotic Animation Festival - Plus live short feature. Well done \$25. Neon Nights - Everyone wants to instruct Lynn Thatcher \$29. Georgia Peach - Jeannie Dalton is the doe eyed innocent \$29. Come With Me, My Love - Ghost avenges old murder. Period piece \$29. Swinging Sorority - Early 70's soft X \$25. Swinging Skirts - Another soft X. Getting Off the Kinky. Desiree Corteau. Long version \$25. Miss September - Tina Russell \$25. Indian Lady - Mystery director \$25. Little Orphan Dusty - Rhonda Jo Petty \$19. New York City Woman - C.J. Laing \$25. Lunch - Kurt (Thundercrack) McDowell \$25. Teenage Madam - High release \$25. Sweet Pumpkin! - C.J. Laing \$19. Roller Babies - Terri Hall \$25. Odyssey - Vanessa Del Rio \$25. Tangerine - Juliet Anderson. Holly McCall \$25. Tunnel Town - Danielle Beye \$25. Virgin Dreams - Quality Sissy Colt. Jean Jennings is the repressed teen \$25. Hot Circuit - One of the first full length features. 1971 \$25. Teenage Fantasy - Features a Dorothy Hamill lookalike. Barbi James \$35. Nostalgia Blue - Vintage clips \$25. Untamed - Kay Parker, Abigail Clayton \$25.

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Sugar Britches - Vignettes, something for everyone. Jean Dalton \$25. Little Me and Maria Strangelove - High school seniors. Nancy Hoffman \$19. Daddy's Little Girls - Humorous hillbilly theme. \$29. For Love of Money - Stud blackmailed women with photos. Much oral activity \$25. The Good Girl of Godiva High - With twins Danielle & Dephne \$29. Eruption - Based on Double Indemnity! Filmed in Hawaii \$25. Not Dallas Nights - Humorous takeoff on Dallas with a foul mouthed Miss Ellie \$25. Italian Stallion (Party at Kitty and Stud's) - Early Stallone X. Rocky drops his drawers! \$25. Breakdown - Black militants take over apartment. With Black God Carter. Early 70's. No picture box \$19. Waterpower - Based on the true story of the NYC arena bandit. No picture box \$25. Man with a Maid (The Naughty Victorians) - Classic B&W period piece. Authentic, one of the very best. No picture box \$25. The Other Side of Julie - "Four of the all time best scenes" - Only the Best. Jackie O'Neill is Aunt Isabel \$25. Pizza Girls (Hot and Saucy Pizza Girls) - Desiree Corteau \$25. 3 A.M. - This family plays together. Clair Dia \$25. Swinging Stewards - Good example of Euro soft X. 1972 \$25. Dreams of Kinky - Flashback to teen experience. Misty Dawn \$25. Body Talk - Heaven St. John (Angelic Petition) \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto Gee \$25. Sex World - Resort specialises in wish fulfillment. 1978 \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. No picture box \$25. Reflections - Kisein cousins. Annette Haven \$29. Seven Into Snowy - Abigail Clayton \$29. Fantasy Girls - Early DeRenzy. 1974 \$25. Bubblegum - Tina Ross. Candy Cummings \$25. Eat at the Blue Fox - Tijuana sex club. Pamela Mann. Kitten Reti-vaded \$29. Her Name Was Lisa - Drugs were her downfall. Samantha Fox. Vanessa Del Rio \$29. The Pink Ladies - Samantha Fox \$25. Pleasure Masters - A Twilight Zone twist from DeRenzy \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Beverly Glen \$25. Starmaker - Copper Penny \$25. The Secret Dream of Mona Q. - Housewife's fantasies come true \$19. Marriage and Other Four - "Rainbow Robbins is the ultimate Californian girl" - Only the Best. 1974 \$29. Do You Wanna Be Loved? - Rene Bond. Anita Sand (a busty redhead) \$19. Randy. The Electric Lady - Desiree Corteau. Written by Terry Southern. No picture box \$25. A History of the Blue Movie - Alex DeRenzy's classic documentary. 120 min. No picture box \$25. Garage Girls - Good action plus humor \$29. Virginia - Shauna Grant (the ill fated Coleen Applegate) \$25. Scooter Train - Rusty bikers and their chicks \$29. Nightdreams - Artful and imaginative classic \$29. Hot Racket - Jennie anyone? Desiree Corteau \$29. Behind the Scenes of an Adult Movie - Interviews - excerpts \$19. Suzie Superstar - Shauna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Loves of Lolita - Angel West \$25. Lady Lust - Ely Williams. No picture box \$25. Little Girls Blue - The casting couch lives. Tijuana sex club. Veronica Hart \$29. Vixen of Ruse Pu - Rape victim learns martial arts. 1975 \$25. A Dirty Western - Quality sex western \$25. Sixteen - Vignettes include hot teen \$25. American Pie - 50's motif. Lynn Thatcher \$25. The Opening of Kinky Beethoven - Multiple award winner \$25. The Velvet Edge - Explores the offset. No picture box \$25. Stimulation - Kitten Natividad. Heaven St. John (Angelic Petition) \$25. Thunderbunn - Great vignette type. The last episode features some intense B&D \$25. The Pony Girl - Lactation on a horse ranch \$25. The Erotic Adventures of Candy - Carol Connors \$25. Prisoner of Paradise - Female war prisoners on Japanese island. John Holmes, Seka (as Lisa) \$25. That's My Daughter - Karen Sweet \$25. Angela: The Fireworks Woman - Sara Nicholson \$25. Candy Strippers - Hospital-ity. 1980 \$19. The Resurrection of Eve - Her sexual history recalled. Early 70's classic. Marilyn Chambers \$35. The Liberation of Honeydick Jones - Country lovin' \$25. 3 Cheers For B&U - Call girl school \$25. The Milk Girl - Lactation on a horse ranch \$25. The Singer to the Sings - New Offset \$25. Teenage Fantasies - Rene Bond \$25. Spirit of '76 - Historical costume. Humorous \$25. White Fire - Set at ski lodge \$25.

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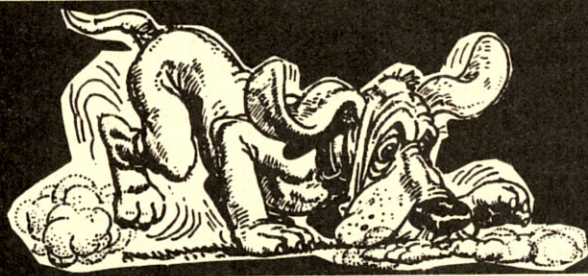
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- ☐ Black Cat ('91/Chinese-Eng. subs) Dir. by S. Shin
- ☐ Black Torment ('64/UK) Heather Sears, John Turner
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- ☐ The Devil Doll ('63/UK) B. Halliday, Yvonne Romain
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- ☐ Hardbodied ('92/Chin.-Eng. subs/Libx) John Woo dir.
- ☐ Hercules vs. The Hydra ('60/Ital.) Jayne Mansfield
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- ☐ It's Called Murder, Baby ('82) Cameron Mitchell
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- ☐ Journey to the Seventh Planet ('61) Sid Pink directs
- ☐ Macabre ('58) Win. Prince, Win. Castle directs
- ☐ Mark of the Witch ('70) Marie Santell, Anita Walsh
- ☐ Ms. 45 ('81) A. Ferrara dir., Zoe Tamaris blows 'em away
- ☐ The Mummy and the Curse of the Jackals ('69)
- ☐ My Pleasure Is My Business ('72) Xavieria Hollander
- ☐ The Night God Screamed ('73) Jeanne Craia
- ☐ The Occupant ('86/Chinese-Eng. subs/Libx.)
- ☐ The Onegans ('68/UK) Ingrid Pitt, L. Wilder dir.
- ☐ Once Upon a Time in China ('91/Chin./Libx.) Jet Lee
- ☐ One Million B.C. ('40) Victor Mature, Lon Chaney, Jr.
- ☐ Paranoia ('68/Ital./X) C. Baker, Umberto Lenzi dir.
- ☐ A Place Called Today ('71) Chen Calvaro/Lana Wood
- ☐ Psycho From Texas ('41) J. Oswald's 1st nude scene!
- ☐ The Quatermass Conclusion ('79/UK) John Mills
- ☐ Quatermass II ('57/Hammer) aka "Enemy From Space"
- ☐ Queen of Blood ('66/AlP) Florence Marley, John Saxton
- ☐ Ritual of Evil ('70/TVM) Louis Jourdan, A. Baxter
- ☐ Runaway Nightmare ('85) "Worm farmers" Ha ha ha!
- ☐ Saga of the Draculas ('72/Spanish) Helga Line
- ☐ Salo ('75/Ital.-Eng. subs) Pier Paolo Pasolini directs
- ☐ Santa Sangre ('90/Spanish) A. Jodorowsky directs
- ☐ Satan's Cheerleaders ('77) Y. DeCarlo, J. Carmadine
- ☐ The Secret of Dorian Gray ('70) Helmut Berger
- ☐ Seeding of a Ghost ('84/Chin.-Eng. subs) Shaw Bros.
- ☐ Sexette ('78) May West, T. Dalton, Ringo, A. Cooper
- ☐ Skin Strippers ('91/Chinese-Eng. subs/Libx.)
- ☐ The Sorcerers ('67/UK) B. Karloff, M. Reeves dir.
- ☐ Sorceress ('82) Leigh & Lynette Harris, J. Hill prod.
- ☐ Specters ('87/Ital.) D. Pleasance, M. Avallone directs
- ☐ Story of Ricky ('91/Chin./Libx.) Ultra-violent!
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- ☐ A Study in Terror ('65/UK) Holmes vs. The Ripper
- ☐ Super Cop ('92/Libx./Chin.Eng) Jacky Chan
- ☐ Switchblade Sisters ('75) Jack Hill directs
- ☐ Swordsman II ('92/Libx./Chinese w/English subs)
- ☐ Tetsuo: The Iron Man ('92/Japanese-English subs)
- ☐ Tiffany Jones ('74/UK) A. Anouska Hempel
- ☐ Tiger of the 7 Seas ('69/Ital.) A. Steel, L. Capuano dir.
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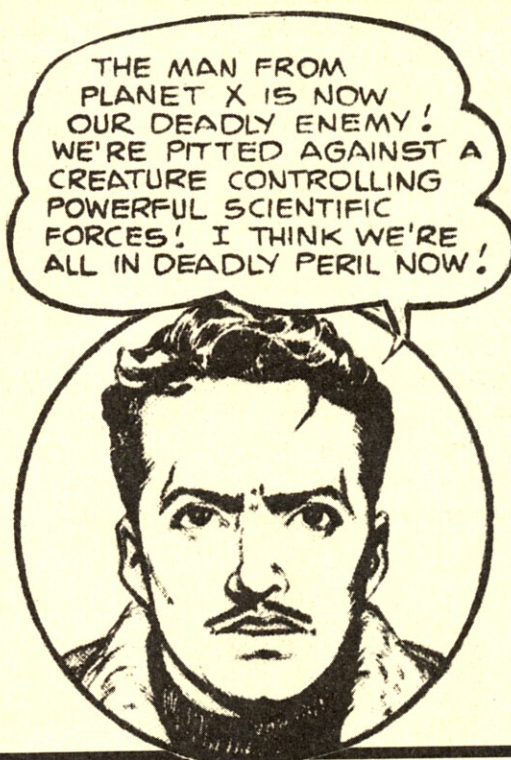
ROBERT CLARKE

— PART ONE —

Interview by Anthony Petkovich in Clarke's North Hollywood home

Robert Irby Clarke was born in Oklahoma City on June 1, 1920, the son of an oil man. "The Irby in my name is taken from the second largest cotton brokerage firm in the world at the time - Harris, Irby and Pose. My grandfather was a partner in that company. Early on in his career, he got my dad started in the cotton business. During the great depression, though, they had some pretty rough times, and after three or four years of not doing so well, my dad and his brother went into the oil investment business. They started buying mineral rights around the state. In those days, farmers could sell their mineral rights if they wanted to. I think my dad and his brother only invested \$10,000 - a lot of money back then. He didn't live to see the fruition of his efforts. But today, my brother and sister and I are still receiving checks from those oil fields. It's not a lot when you split it three ways, but it's certainly more than my dad would've imagined."

"My dad wanted to be an actor, a dream he sort of passed on to me. He would've been a pretty good actor, too, but his health was too frail. So, when I decided that I wanted to be an actor, he was 100% for it, and always encouraged me to pursue it." Clarke's early acting influences included Douglas Fairbanks Jr., Clark Gable and Fredric March. In



THE MAN FROM
PLANET X IS NOW
OUR DEADLY ENEMY!
WE'RE PITTED AGAINST A
CREATURE CONTROLLING
POWERFUL SCIENTIFIC
FORCES! I THINK WE'RE
ALL IN DEADLY PERIL NOW!

high school, kids jokingly called him 'Robert Taylor Clarke,' because they insisted he looked like actor Robert Taylor. Clarke decided it best to have a back up, so he majored in economics. "As a freshman, I attended a small junior college in Missouri, Kemper Military School, whose most famous cadet was the great Will Rogers. The second year I went to the University of Oklahoma. There was no way I could be Fredric March, although I went to the University of Wisconsin my final two years in college because the teacher who taught March in 1918, Gertrude E. Johnson, also taught interpretive drama there."

After graduating in 41, Clarke worked in the civil service as part of the U.S. Signal Corps in Chicago for a little over a year. In 43 he was drafted.

Due to a chronic asthmatic condition however, he didn't pass the physical. Soon afterwards, he headed for California to pursue his dream of becoming an actor, landing, soon enough, a contract at RKO at \$100 a week. "I was at RKO under contract from 44 to 47. My first small part was in THE FALCON IN HOLLYWOOD. It was a series, originally with George Sanders. They did four or five of 'em a year. They were B pictures, programmers. It was like the Thin Man series, only not so good. When he got into other films, Sanders got his brother Tom Conway to take over the lead. It was kind of a whodunit, set in tinseltown and I was cast as an assistant director. I was in and out of it, had, oh, half a dozen scenes, but they were brief. The director was Gordon Douglas. Rita Corday

and Barbara Hale were also in the cast."

At RKO, Clarke was in many features each year, sometimes without billing or lines, other times with notable roles. *FIRST YANK INTO TOKYO* (45) was an outrageous WWII propaganda movie with Tom Neal (*DETOUR*) going through plastic surgery to pose as a Japanese soldier. *THE ENCHANTED COTTAGE* (45) starred Robert Young as a disfigured soldier. It was a remake of a 1924 fantasy. Young and a homely woman (Dorothy McGuire) magically transform in a New England cottage. "I played a soldier in the early part of the film who sees Dorothy McGuire sitting alone at a ballroom dance. I start as if I'm going to ask her to dance and then, seeing how rather unattractive she is, decline, by bending over and just tying my shoe. It was kind of a

starred Boris Karloff. "I remember I got in a little late that morning and the (*BODY SNATCHER*) scene was already in progress as far as rehearsal and the director Robert Wise said, 'Bobby, we're on schedule here so c'mon, let's get goin.' So, I jumped in and started to rehearse. And, as Henry Daniell gave me my cue, I forgot my line. Daniell just barreled right through, didn't pause or wait for me to say the line. Wise said, 'Wait, wait, Bobby Clarke has a line there, now let's go back and do it again and give him a chance to get his lines in there.' I thought that was very considerate of him. Wise was a craftsman who wanted the very best end product. So he wanted everybody to be the very best they could be, including those who had small parts, like myself."



THE MAN FROM PLANET X — Robert Clarke and Margaret Field

difficult little piece of acting because there was no dialogue." Two more starring the future Dr. Marcus Welby were *THOSE ENDEARING YOUNG CHARMS* (45) also featuring fellow contract player Laurence Tierney and *LADY LUCK* (46) with co-starred Barbara Hale.

Clarke was in two famous pictures from the respected RKO producer Val Lewton, *THE BODY SNATCHER* (45) directed by Robert Wise and *BEDLAM* (46) directed by Mark Robson. Both

Karloff had one of his best roles as Gray, the seedy, unscrupulous 19th century Edinburgh title character. "Even then, Karloff was considered a very fine actor. He was kind, extremely thoughtful of his fellow actors. He didn't take the position of 'star' at all. He was just one of the cast, though, of course, he was the star. But he didn't use that in any way to upstage anybody. Boris told me about being on stage in 'Arsenic And Old Lace' back in New York in the late 30s. He got hit with such a bad case of stage fright that he couldn't go on the first week or so when they were in rehearsal, he just watched from the audience. And for the rest of the rehearsal, he said, 'I walked the streets of New York all night trying to get up the courage to go on. The opening night, I don't even remember. Somebody just pushed me on the stage. After that, I had diarrhea for about three weeks.'"

Bela Lugosi had a small part as an eavesdropping caretaker who tries to blackmail Gray. "Bela had an extremely bad back problem. When he wasn't in the scene, he was in his dressing room on a bed cot. He napped on the set quite a bit, in his dressing room. What I've read

since, and we didn't know it at the time, apparently, the pain was excruciating and he became addicted to drugs during that time. In fact, his demise was clouded quite a bit with this drug problem. He was very emaciated when he finally passed away. I don't think he ever licked his problem."

Karloff was the sadistic, darkly humorous Master Sims of an 18th Century London asylum in *BEDLAM*. Clarke has a much larger, in fact key role in *BEDLAM*, as Dan The Dog, one of Sims' abused inmates, a method performance that could rank as one of Clarke's best. "I talked to one of the



SAN QUENTIN — Barton MacLane has the drop on Lawrence Tierney and Clarke

appeared. **CRIMINAL COURT** (46) was a mystery with Tom Conway and Martha O'Driscoll. Two small roles were in Pat O'Brien movies: **MAN ALIVE** (45) and **FIGHTING FATHER DUNNE** (48). Clarke was in two comedies starring Wally Brown and Alan Carney, RKO's short lived answer to Abbott And Costello. **RADIO STARS ON PARADE** (45) was followed by **GENIUS AT WORK** (46) featuring Lionel Atwill and Bela Lugosi.

Clarke had larger roles in a series of westerns based on Zane

psychiatrists on duty at one of the mental hospitals here in L.A. and did some observations of the inmates. Of course, the time the picture takes place, the zanies or the insane were not treated very humanely. I recall when Mark (Robson) was directing me in the scene where I and some other inmates are playing cards, but instead of betting poker chips, I bet canines, since my character Dan The Dog is obsessed with them for whatever reason. Robson in directing me was extremely meticulous, each time I moved my hands, where I was to place the cards, he was extremely detailed. He put a great deal of thought into that scene, which is why it plays so well. I think the credit should be shared with those who were depicting the inmates, some of them just extras. Jason Robards Sr. was one of them. Of course, he had dialogue, he was a contract player at RKO. And Ian Wolfe was very good, too. Ian just passed away not too long ago. Talk about someone who was always giving their very, very best. Ian was highly respected as a performer."

"When the picture was screened in the studio, I noticed my name had been left off the cast credits. The next day, I talked to Mr. Lewton about it and he said, 'Oh, I'm sure it was there. I know it. I saw it.' 'Well, would you be good enough to take another look?' I asked him. A day or two later, he called and apologized for the mistake. Lewton tried to rectify it, but it would have meant that the whole first reel would have to be redone insofar as the sound mix, dialogue track, music, the whole thing would have to be done over. And naturally, they didn't want to spend the money just for one person's name. So I got a beautiful letter of apology from Mr. Lewton."

Clarke was in two more features by Robert Wise. **A GAME OF DEATH** (45) was RKO's remake of **THE MOST DANGEROUS GAME**, this time starring John Loder. Clarke was a helmsman and Noble Johnson from the original 1932 film also

Grey novels (**WANDERER OF THE WASTELAND**, **SUNSET PASS**, **CODE OF THE WEST**) that starred James Warren and one (**THUNDER MOUNTAIN**) that starred Tim Holt. They were followed by more Tim Holt westerns (**UNDER THE TONTO RIM**, **RIDERS OF THE RANGE** and **PISTOL HARVEST**), many only one hour long. Richard Martin played Holt's comic sidekick Chico Rafferty. "Yeah, I was in Tim Holt westerns. All I can say about those pictures is, I got a big thrill out of them. I was usually cast as the renegade son who was either gambling or boozing or whatever - the bad boy of the story. It was kind of fun being the heavy. These pictures were made in from ten days to two weeks. They were budget westerns, not like the big variety westerns with Randolph Scott or John Wayne, where they'd take seven, eight, ten weeks to make the picture. They were usually filmed at Lone Pine, California. At least all the exteriors were shot there." Holt's career went from **THE MAGNIFICENT**



BEDLAM — as Dan the Dog. With Ian Wolfe and Boris Karloff

AMBERSONS to H. G. Lewis' THIS STUFF'LL KILL YA! "Tim Holt was very conscientious. He watched the productions almost as though they were partly his, and in a sense they were because he was the star and it was important for things to go well."

DESPERATE (47) was an Anthony Mann film noir starring Steve Brodie with Clarke as a bus driver. He was also in the Loretta Young hit THE FARMER'S DAUGHTER (47) and IF YOU KNEW SUSIE (48) with Eddie Cantor. A third Karloff movie with Clarke was DICK TRACY MEETS GRUESOME (47), the last of a series. Ralph Byrd starred. "I play a forensic chemist, physicist or something like that. My part was small. I was amused at some of the things Karloff did to make (Gruesome) a little different from a straight out-and-out criminal. Karloff gave me a still of himself and he wrote on it, 'To Bob Clarke - Be as lucky as I am,' which I thought displayed a great deal of modesty, because he was a much a finer actor than I think he's ever given credit for." Another feature by Gordon Douglas, SAN QUENTIN (47) starred Lawrence Tierney as an ex con. "It was a prison film and I played a kid going up for the first time. Larry's a nice sort of a guy and he was certainly nice to me in a scene where I was sitting in the middle, between him and Barton MacLane in the back seat of a car. I didn't have any dialogue in the scene. After rehearsal, Tierney said, 'Look Clarke, when I say so-and-so, get into the scene a little bit.' I said, 'It's not in the script.' 'Oh ta

TALES OF
ROBIN HOOD



hell with that!' he said, 'You should put in a word or two. It'll help you look a lot better.' And I did, which was very nice of him. Tierney would go over to a restaurant across the street from RKO called Lucy's and he would have three or four martinis. He'd get pretty bombed. The assistant director went looking for him to start filming again after lunch. So he went to Lucy's and found Tierney, who refused to come back unless the producer came over and asked him to come back. So, Martin Mooney, the producer, who also wrote the script and did some time in San Quentin himself, went over there and Tierney said, 'I won't come over unless you bring one of those messenger bikes over and I'll ride it back.' So, they got him a

HARD, FAST AND
BEAUTIFUL!

bike, he got on and he turned to Mooney and said, 'You get on the handlebars and I'll ride you back with me.' And they crossed Melrose, which is a very busy street, riding this bike. That's the only way he'd come back to work. That's why he didn't last very long at RKO. The son-of-a-gun, as good as an actor as he was - and still is. I recently saw him at a science fiction convention at the Beverly Garland Hotel. He looks like that guy Tor - Tor Johnson! Larry was such a good heavy, a good gangster. One of the best. I mean, you look at some of his stuff, he's excellent!" SAN QUENTIN also featured another RKO contract player, the late Raymond Burr, in his first role.

"I was also in RETURN OF THE BAD MEN



THE THREE
MUSKETEERS

(48) with Randolph Scott, Anne Jeffreys and Gabby Hayes. I recall Gabby Hayes teaching me how to fire a rifle in one scene. He said I should deliver the line, 'You squeeze the trigger just a wee bit' with the emphasis on the 'wee.' 'Squeeze the trigger just a weeeee bit,' he kept saying. He kept going over it and over it. I was just glad when they finally got it shot." **LADIES OF THE CHORUS** (48) was a Columbia release about burlesque dancers with Marilyn Monroe. In 1948 Howard Hughes took over RKO, a studio whose days were numbered. Meanwhile, Clarke did some summer stock work in NYC and made his Broadway debut in "The Play's The Thing" starring Louis Calhern and Faye Emerson.

Back in Hollywood, Clarke almost became an early TV series star. **THE THREE MUSKETEERS** (50) and **THE TALES OF ROBIN HOOD** (50) were

both 60 minute long unsold TV pilots from producer Hal Roach Jr. Paul Cavanagh was the villain in both. "As far as I'm able to determine, **MUSKETEERS** was the first feature made for television. It showed on New Year's day in 1950 and was later released in theatres." Budd Boetticher directed. "We made \$55 a day. Terrible. But for me, it was a chance to hopefully do

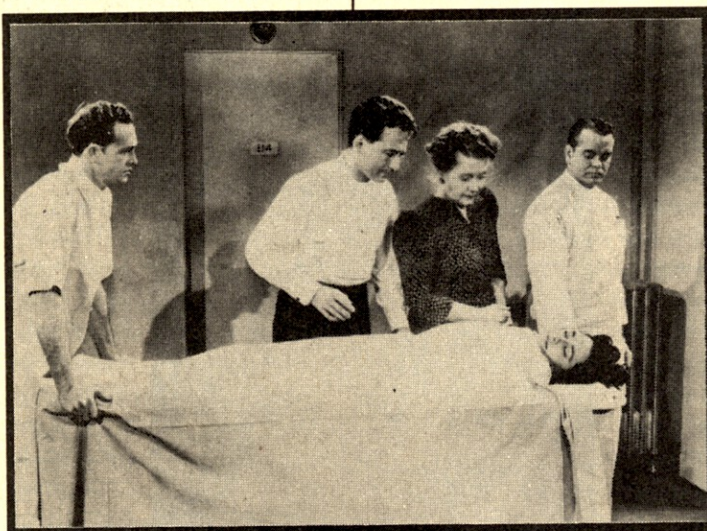
a series." Clarke wore a pencil thin mustache for his role as D'Artagnon. "Jack Pierce, who also did Karloff's Frankenstein makeup, laid it on with spirit gum. He was a real artist. I had my own mustache in **ROBIN HOOD** (laughs). The director James Tinling was so busy with the whole production, which was a four day shoot, that we just romped. They were trying to make it a robust swashbuckler, as if it were all for fun. One of my grandchildren said, he never saw a picture with so much laughing. You know, a guy got hit in the butt with a sword and it was supposed to be funny. Paul Cavanagh was such a professional despite the fact that this was such a B-minus budget. He lent a great deal of quality to the production." Lippert released **ROBIN HOOD** in theatres in 51 and Howco released **THE THREE MUSKETEERS** (as **BLADES OF THE MUSKETEERS**) in 53.

A MODERN MARRIAGE (50, from Monogram) starred Clarke and Margaret Field (the

mother of Sally) as newlyweds. "It was about a young girl played by Margaret, who's psychologically afraid of marriage, the culmination of marriage, and its implications. I played the young husband. Nice little story. During its filming, Margaret and I both heard they were interviewing actors for this Planet X picture on Sunset. We both auditioned. In the last few years, I've heard that there were over 100 actors interviewed for those parts." Clarke and Field were later teamed two more times. Clarke also did some summer stock work and his first Broadway show, "The Play's The Thing" around this time. His contract was over, but he was called back to RKO for another Tim Holt western, then he was in two features by the only female director working in Hollywood for many years, Ida Lupino. "I went over to RKO and read for Ida. Her mind was a decisive one, she made it up very quickly. After she heard me read, she just said,

'That's it, Okay, you're it!' So in a sense, Ida rescued me from the westerns in that she gave me the opportunity to sort of switch gears and get into different parts."

"Ida broke into the directing field with low budget films. Howard Hughes owned RKO at the time and he allowed her the opportunity but he didn't risk a lot of money because these pictures were exploitation type. For



Clarke and Margaret Field having A MODERN MARRIAGE.

instance, in **OUTRAGE** (50), the subject matter concerned a young girl (Mala Powers) who was raped. It was mostly implied or told about. There were no visuals - unlike today where they gotta show you everything. I play Mala Powers' first boyfriend. After she had this experience, we had a very volatile emotional sequence and she ran away." Lupino also co-wrote **OUTRAGE**. Clarke was cast as the boyfriend of star Sally Forrest in **HARD, FAST AND BEAUTIFUL** (51), about a domineering mother's obsession with her daughter's success in the world of championship tennis. "It sort of followed the story of Kirk Douglas as a boxer in **CHAMPION**. Ida was the consummate actor's director. She was a good actress and knew the problems actors might face, so you had a lot of confidence in her. She could give you a line reading that was just right on. She was marvelous." Lupino, from London, also directed (or co-directed) **NOT WANTED** (49), **THE HITCHHIKER** and **THE BIGAMIST** (both 53), all concerning

lost people. She later directed *THE TROUBLE WITH ANGELS* (66) and hundreds of TV shows while continuing to act.

CASA MANANA (51) was a Monogram musical directed by Jean Yarbrough with Clarke co-starring with Virginia Wells and opening a nightclub for her. He also co-starred in two Republic features directed by R. G. Springsteen. In *STREET BANDIT* (51) he was a lawyer defending a gangster (Roy Barcroft) in the slot machine business. *THE FABULOUS SENORITA* (52) starred Estelita in two roles plus Clarke and Rita Moreno. Estelita went on to co-star with Ronald Reagan in *TROPIC ZONE* (53). Clarke was in four features for the writer/producer duo Jack Pollexfen and Aubrey Wisberg. He received \$350 a week (!) for starring in *THE MAN FROM PLANET X* (51) from UA, now considered a cult classic. Clarke is a reporter in the

misty moors of a Scottish island who encounters one of the screen's eeriest and most sympathetic aliens, complete with a spaceship and a raygun. "It was the first film ever released about an invader from another planet. We were in production after Howard Hawks' *THE THING* and that of course was a big budget film. But they were waiting for the snow to fall. Ken Tobey told me that they

waited for two or three months! In the meantime, Aubrey Wisberg and Jack Pollexfen started making *PLANET X*. We were in production in Hal Roach Studios on one sound stage with only a couple of shots that were done exteriorly. For the most part, it was done on the same sets that were originally built for *JOAN OF ARC* starring Ingrid Bergman."

Edgar G. Ulmer directed. "Edgar was originally a set designer. As a matter of fact, he did the glass paintings of the castle in the film. Painted them himself. Edgar never gave less than 150%. I've had people ask me, 'What was it like to go to Scotland to do a picture?' (laughs). I think it had to do with the fact that the set was filled with that simulated fog all day long. The crew's eyes would be watery and bloodshot, their throats were sore. We, as actors, could go out once in a while. He didn't just have a stationary camera like most B pictures. Like most B pictures before the zoom lens was invented, you had to lay track down on the floor, but with the rock set for the castle, it was uneven, so they had to

continually shim it down. Edgar had a cameraman who was trying extra hard. And considering that we only had six days to shoot, the resulting camera moves gave such a wonderful, big feel to the production. Edgar also had a lot to do with editing the script which was very talky. He just had an enormous amount of input. Another director could have just made a flat B picture. He gave an artistic feel to it." Margaret Field co-starred with William Schallert (best known as the dad on *THE PATTY DUKE SHOW*) as Prof. Elliot. "Bill was extremely professional. These days, of course, he does marvelous voice-overs on commercials. His father was the drama editor for the L.A. times. He's a very sensitive actor."

Except for the artistry of Edgar G. Ulmer, virtually all the same cast (including Field and Schallert) and crew from *PLANET X* were used in *CAPTIVE WOMEN* (52).

Albert Zugsmith was a producer. The futuristic RKO movie is really nothing more than Robin Hood with all the action taking place in a radiated forest, but mutants have their hands hacked off, characters are whipped, stabbed and garroted and NYC is destroyed! "That was originally called 3000 A.D., about life after the big atomic holocaust that everybody predicted, how life would be with renegade tribes. I

thought it was pretty corny. It didn't do very well when it first went out, but when they retitled it *CAPTIVE WOMEN*, it made some money. I think the innuendo of 'captive' women and how people's imaginations might chew at that and the implications of sexual overtones - which it didn't have (laughs) turned it into big business. They were re-writing it while we were shooting and there was quite a bit of disorganization on the set. It was directed by Stu Gilmore, an editor for Howard Hughes. There was a fairly large cast, and never having directed before, Stu was a bit overwhelmed. It was a very unsatisfactory, disappointing experience."

The other two Pollexfen/Wisberg movies were tamer costume dramas. *CAPTAIN JOHN SMITH AND POCAHONTAS* (53) starred Anthony Dexter and Judy Lawrence. The Pathecolor U.A. release was directed by Lew Landers and produced by Edward Small. "I played John Rolfe, the guy in history who ended up marrying Pocahontas (Jody Lawrence)." Clarke starred in the RKO release



CAPTIVE WOMEN

SWORD OF VENUS (53) as the son of the Count who is sent to Devil's island. It was directed by Harold Daniels. With Dan O'Herlihy as the villain, Catherine McLeod and William Schallert as a drunken lawyer. Albert Zugsmith was a producer. "I never could figure out what the title of the film meant, they never explain to you what the Sword of Venus is. Jack Pollexfen was a very nice man, erudite, well read. We worked very cheap for him (laughs), like \$350 a week, and they made the pictures in less than a week."

HER TWELVE MEN was from MGM (54). "I played a Cossack in that. It was a montage sequence. Greer Garson and I were dressed in bride and groom type clothes. And the soldiers were standing there with sabers over our heads. It was a dream sequence, and she was imagining her dream man in this fantasy world. I was her dream man (laughs). Robert Ryan starred in it with her." MAN INTO SPACE and THE MAN AND THE CHALLENGE were some of the syndicated TV shows Clarke was on. "Those were made at ZIV TV studios. Earlier, I used to work for ZIV on SEAHUNT with Lloyd Bridges, THE CISCO KID with Duncan Renaldo and HIGHWAY PATROL with Broderick Crawford. By three in the afternoon Broderick would usually be so stoned on the booze he couldn't get the gun out of the holster, or put it back once he'd gotten it out, so they'd have to stop shooting for the day. But before noon, he was good. He had a rapid-fire kind of delivery."

To support himself, Clarke needed other work so he sold insurance. "I remember having lunch in the Hal Roach studios with a very good actor by the name of Robert Shayne (PV #15 Obit) and he told me that a lot of actors found that it helps their way of life if they've got a side business. He said, 'If you come to my office, I'll give you a few pointers which'll help you take your exam and get your license.' Shayne was very helpful. I was in the insurance business for about ten years, starting with casualty and later moving into life insurance sales."

From the lobby cards, BODY BEAUTIFUL, released by Savoy Roadshow Pictures in 53, looks like a nudist colony movie. "No, no it wasn't a nudie. In those days, in the 50s, it was very, very conservative. It was about a gal - Susan Morrow

(CAT WOMEN OF THE MOON). She and I were the leads. It was a modest film about a model. It was not a nudie picture. Max Nosseck (whose GARDEN OF EDEN was a nudist movie) directed. He was either from Poland or Hungary or one of those mid-eastern countries. He was a funny little character, spoke broken English. One thing I can remember about that picture was that they ran out of money and had to hold up shooting a day or so while they got some

financial backing. It only took six or seven days to shoot." THE BLACK PIRATES (54) was a Lippert release filmed on location in Ansco-color. "We were gonna be in San Salvador for three weeks and it ended up six weeks and I got amoebic dysentery, I really got very sick. It was a gruelling experience because it rained every day at noon. So we had to quit filming and go inside. Very dull. I tell, ya, making pictures is slow, hard, tedious work and most actors who are honest will tell you that."

Lon Chaney, Jr. was top billed in the pirate movie. "Lon was very pleasant, easy to work with. He always referred to his father as the 'good actor.' He didn't drink on the set. I remember him coming back to the hotel from location



With Lon Chaney, Jr. — THE BLACK PIRATES.

about 3 pm and he pulled out a bottle of bourbon and said, 'Zanybody want a slug?' Everybody declined and he had a swig. He pulled a joke on the leading lady (Martha Roth), whom he called 'Marquita.' He sent up a ten pound package of cheese to Martha's room. I mean, he didn't let her pay for it, but Lon got a big chuckle out of sending this big cheese. We ate a lot of it that afternoon with hors d'oeuvres."

Next issue! - Robert Clarke goes to work for Ronny Ashcroft and Jerry Warren (again), gets fed up and decides to make HIDEOUS SUN DEMON himself! Also Liz Renay, Francine York, (more on) Ulmer, Jack Webb, Billy Graham, The King Family - and a complete filmography!

Thanks to Lelien Tien, Derek Johnson, FJA, Lincoln Bond and Eric Caiden

PV



PSYCHOTRONIC WOMEN!

Autographed Photos from JOHNNY RAMONE's Collection



Mara Corday



Acquanetta



Fay Wray



June Wilkinson



Joey Heatherton



Cheri Caffaro



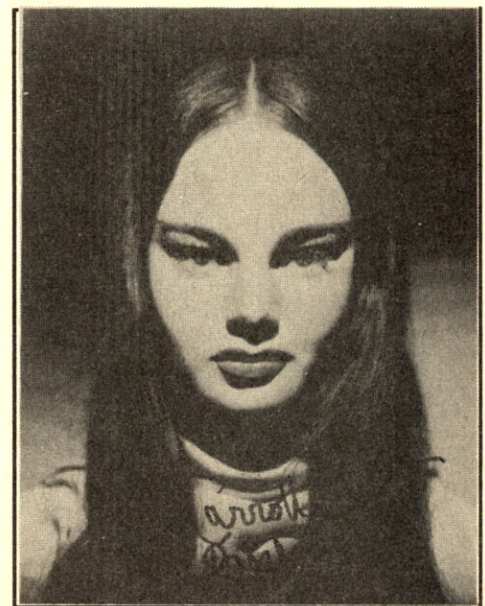
Elsa Lancaster



Mary Woronov



Gloria Talbott



Carroll Borland



Anne Francis



Lizabeth Scott



Marie Windsor



Maila Nurmi



Angelique Pettyjohn



Irish McCalla



JAMES BEST

INTERVIEW BY STEVE LATSHAW

Most youngsters (under 30) remember James Best as the inimitable Roscoe P. Coltrane on the long running *THE DUKES OF HAZZARD* series, but anybody with a working knowledge of movie history remembers a talented character actor, who's worked alongside some of the most famous names in Hollywood. First cousin of the The Everly Brothers, James Best (original surname Guy) was born in Powderly, Kentucky, just a couple of years before the Great Depression destroyed the U.S. economy. His parents, victims of that catastrophe, were unable to provide for their nine child brood and reluctantly gave their children up for adoption. Young Jimmy moved with a new set of parents to a farm in Corydon, Indiana at the age of four. "In Indiana, you didn't lock your doors, you didn't worry about somebody stealing from you. A man's word was his honor. I found out that a handshake turned into a fist in Hollywood. And I had to learn how to toughen up or die."

VERBOTEN!

under the auspices of a young director named Arthur Penn.

After that long run in the Army, he moved to New York, determined to try his luck as a starving Broadway actor and part time model. Big and little parts followed. "Hollywood was not my goal. The 'legit' theater, to me was the ultimate, as far as acting was concerned. I wanted to go to Hollywood to make some quick money - to come back to Broadway." An opportunity came up to audition for a Universal Studios rep, looking for contract talent. In 1949, Universal Studios' contract player program was an invaluable training ground for young actors. Some of Best's fellow contractees - and friends - were Tony Curtis, Dennis Weaver, Jeff Chandler, Julie Adams, Hugh O'Brian, Peggie Castle, Shelley Winters and Clint Eastwood. "One week, you'd do a one line walk on, the next week you might be cast in a feature lead." The rest of the time was spent in school, acting lessons, fencing lessons, riding, diction, how to walk...

When he wasn't acting or studying, he visited sets. "I went down to watch Jimmy Stewart do *HARVEY* (50). I would go to the makeup room early in the morning because they had the call sheets on the wall that said who was working, Errol Flynn to Gregory

James Best went to Germany during and after WWII as a guest of the U.S. government, on Army Air Corps B-17s and as a Military Policeman. After meeting a USO actress he thought acting for the troops might be a little less stressful than hunting postwar German terrorist gangs in Wiesbaden, so he auditioned for Army stage brass. The successful audition got him a transfer and a long run in the Special Services play "My Sister Eileen." He toured all over Germany, playing in the French, British and American zones

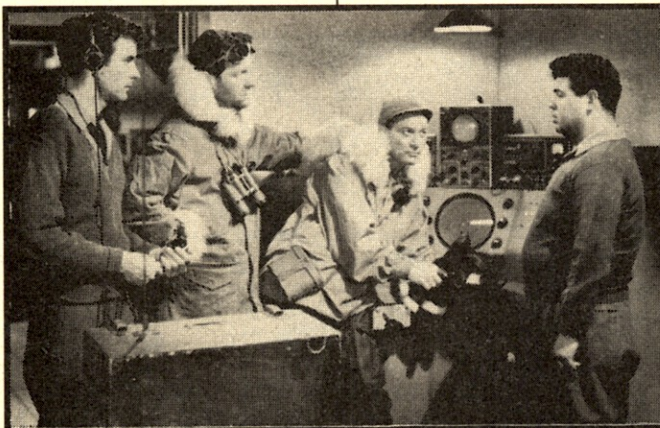
Peck. Early work included bit parts in films ranging from Anthony Mann's WINCHESTER '73 (50) (as a young cavalry officer, alongside Tony Curtis) to Francis the talking mule and Ma and Pa Kettle movies. He was even the poster model for ABBOTT AND COSTELLO MEET THE INVISIBLE MAN (51). The shadow on the poster is Best.

While at Universal, he became close friends with troubled Texas born WWII hero turned movie star Audie Murphy, and they eventually were in three pictures together. Best played one of the Younger Brothers in KANSAS RAIDERS (50), the first of his Universal contract features to be released and Murphy was Jesse James. "Audie and I got along very well. He liked people who were honest. Audie didn't like people who said they were something they weren't. Audie was very intense. We were doing KANSAS RAIDERS. Tony Curtis and I and Dick Long and Dewey Martin are coming out of this store and Audie shoots the villain down. I remember looking at Audie when he was shooting. I actually saw death. Audie was the most decorated soldier in WWII. And it never left him. Audie was always a dangerous man."

"I was on a personal appearance with Audie down in Texas when he had just married an airline hostess. Four guys in a car driving the other direction came past us and yelled something at him that wasn't complimentary. Audie shoved his wife out of the car and said, 'Let's go get 'em!' and gunned the car and was going to go around the block. I said, 'Audie, there's four of them and they look like football players!' He said, 'That's right, I got an equalizer.' He had a forty-five over the windshield." Luckily for the four guys they had left the area by then. Best was later in THE CIMARRON KID (51) and THE QUICK GUN (64) both also starring Murphy. In 1970 Murphy was arrested for "assault with a deadly weapon." He was acquitted, but the next year he died in a plane crash.

Best's friendship with Murphy, Universal's biggest star, didn't help him at contract renewal time. Studio

bosses refused to raise his salary despite his growing popularity with young female fans. He later found out that the primary reason was because he had dated the girlfriend of a studio bigwig. "It was a kiss and tell situation. I kissed and she told." So he quit and was blackballed in Hollywood for a couple of years as a result. STEEL TOWN (52) was his last Universal feature released. "The only person who would hire me... who didn't give a damn... was Gene Autry." Cowboy star and producer Autry (now on the Forbes 400 list) put Best to work on the dusty dawn to dusk schedules of his "Flying



THE BEAST FROM 20,000 FATHOMS



MA AND PA KETTLE AT THE FAIR

A" productions Saturday morning western TV series. ANNIE OAKLEY starred 5'2" Gail Davis from Little Rock, Arkansas. RANGE RIDER starred Jock Mahoney and there was the popular GENE AUTRY SHOW. Most half hour episodes were shot in two or three days. It was frequently too fast for proper continuity. "You changed hats, vests, boots and gunbelt. In one episode they said, 'We'll shoot you out of this tree.' I said, 'Well, in another scene, I shot a man out of a tree.' They said, 'Oh, My Lord, you're shooting yourself!' Happened many times."

As a free lance player, Best also worked in a number of features throughout the 50s. In the famous Ray Harryhausen animated BEAST FROM 20,000 FATHOMS (53), he was a radar man and there was a small role in the Ivan Tors production RIDERS TO THE STARS (54). The biggest sci-fi movie with Best though was FORBIDDEN

PLANET (56). "I was one of the crew... that's about it. MGM had one great big soundstage with the earth hanging in the background and we had the rayguns. After about two days we burn out the batteries in our rayguns, shooting at each other. The prop department wouldn't give us any more batteries until we were ready to shoot, then they'd load our guns. Because the (id) monster killed us, they used dummies dressed like us. I remember falling asleep on a pile of the dummies. Some of the guys invited an audience every once in a while on the soundstage, to watch the shooting. I was sound asleep. And I woke up and there were about twelve nuns and fifty other spectators standing there, looking at me. So I just closed my eyes and pretended

like I was one of the dummies. I was too embarrassed to get up and walk out of there."

THE NAKED AND THE DEAD (58), based on Norman Mailer's WWII novel was directed by Raoul Walsh, at the time, the oldest, toughest director in Hollywood. "Raoul Walsh had a patch over the eye. Tough, tough man. (When shooting) he wouldn't watch the scene, necessarily. He had a cigarette always in the corner of his mouth and he'd say 'Roll it!' and they'd roll and all hell would break loose, explosions and everything else. We'd come in on the beaches in those invasions, explosions all over the place, and he'd turn to the script

girl and say, 'Did everybody say their lines? PRINT IT!'" **NAKED AND THE DEAD**, made by RKO but released through Warners, was filmed in Panama. "One of the crew was killed by a snake. They couldn't get him to the hospital quick enough. It was a nerve snake - he died so quickly, they didn't know what kind of antidote to give him." "There was a guy named Bill Campbell (in **NAKED...**).

Hollywood always got us confused. We did have a certain amount of resemblance in those days." Campbell starred in **BLOOD BATH**, **DEMENTIA 13** and **18 AND ANXIOUS**.

Best was in many westerns. In **SEVEN ANGRY MEN** (55), Lee Van Cleef learned about Best's prowess with a six shooter. "He was charging and I remember shooting my weapon at him in the take. We were using full loads and sometimes they would go like a bullet. After the shot, he came over and said, 'You're a good shot, Best. You hit me right in the heart.' I said, 'How'd you know? They're blanks.' He showed me a burn hole right where his heart was. That hot wax had burned his coat." Best played a crazed, evil killer in Budd Boetticher's **RIDE LONESOME** (59). Randolph Scott was the lawman trying to bring him in. "One of the cheapest men I ever met in my life. I mean, if he fell off his wallet, he'd break both hips." Best's character is almost hanged in the western. He wore a harness for the scene. "The dangerous part wasn't the hanging so much as swinging up against this big gnarled tree. Well, when the horse jumped out and I swung, I started kicking and the crew and everybody

thought I was actually hanging. They ran in and lifted me up and Budd screamed, 'You fools! He's acting! Best, you'll have to do it again.' I said, 'I'll only give you one free stunt, Budd. This time you have to pay me as a stuntman.' So I made a five hundred bill." The movie co-starred Karen Steele, James Coburn, Pernell Roberts and Lee Van Cleef.

Arthur Penn's psychological western **LEFT-HANDED AGUN** (58) starred Paul Newman and featured a number of improvised scenes. Penn would rehearse with Newman, Best and other cast members at his house. "There was a scene where Paul has been shot and is recuperating. The other gentleman and I come in and give him a little horny toad in a box. And we get up and sing it to him like he was dead - all that was improv. We did a big fight in the square there and after we had knocked out all the stuntmen, we started hitting each other with flour sacks. And we took off with the horses and then went all the way around the town, hitting each other with the flour



MAN ON THE PROWL with Mala Powers

sacks. And they left that in the movie."

One movie we'd like to see is **MAN ON THE PROWL** (UA, 57) directed by Art Napoleon. Best plays a psycho slasher sex maniac. "Sort of typecasting at the time. Mala Powers was an unfortunate victim and I terrorize her. Of course, in the end, she sticks a nail file in me and I die a gruesome, horrible, marvelous, wonderful death."



RIDE LONESOME with Karen Steele and Randolph Scott

In 1959, friend and future Employer Sam Fuller asked Best to go down to Texas to star in a movie with Ken Curtis (Festus from **GUNSMOKE** and also one of the producers) and Ingrid Goude (Miss Universe 1957). It was backed by the legendary Gordon McLendon, known for his top 40 radio stations and drive-ins and was called **THE KILLER SHREWS** (59). "Ray Kellogg was one of the best special effects men in Hollywood. And Ray was gonna

direct his first movie. I took the picture. My book I'm writing is called 'Hollywood Never Made Me Cry.' If anything was to make me cry, **KILLER SHREWS** would have done it." Best was the hero, Capt. Thorne Sherman. Shot on a six day schedule back to back with its co-feature **THE GIANT GILA MONSTER**, **SHREWS** was made with mostly local actors and wet sets. "We actually

- 49 On Hopalong Cassidy (syndicated series)
 50 KANSAS RAIDERS
WINCHESTER 73 (MCA)
 COMMANCHE TERRITORY
 PEGGY
 ONE WAY STREET
 51 CIMARRON KID
 AIR CADET
 TARGET UNKNOWN
 APACHE DRUMS
 MA AND PA KETTLE AT THE FAIR
 On Gene Autry Show (CBS series, to 56)
 On Range Rider (syndicated series)
 52 MA AND PA KETTLE AT THE FAIR
 FRANCIS GOES TO WEST POINT
 BATTLE AT APACHE PASS
 STEEL TOWN
FLAT TOP (Rep)
 ABOUT FACE
 53 **THE BEAST FROM 20,000 FATHOMS** (Warner)
 SEMINOLE
 CITY OF BAD MEN
 COLUMN SOUTH
 THE PRESIDENT'S LADY
 54 **THE CAINE MUTINY** (RCA)
 RIDERS TO THE STARS
 RETURN FROM THE SEA
 THE RAID
 THEY RODE WEST
 On Annie Oakley (syndicated series)
 55 SEVEN ANGRY MEN
 THE ETERNAL SEA
A MAN CALLED PETER (Fox)
 56 **THE FORBIDDEN PLANET** (MGM)
 CALLING HOMICIDE
WHEN GANGLAND STRIKES (Rep)
 COME NEXT SPRING
 GABY
 THE RACK
 57 MAN ON THE PROWL
 HOT SUMMER NIGHT
 LAST OF THE BADMEN
 58 **VERBOTEN!** (Image) laser only
THE NAKED AND THE DEAD (United)
THE LEFT HANDED GUN (Warner)
 COLE YOUNGER, GUNFIGHTER
 On Alfred Hitchcock Presents ("Death Sentence"), Wanted: Dead Or Alive
 59 **THE KILLER SHREWS** (Screen Gems)
 RIDE LONESOME



SHOCK CORRIDOR

- CAST A LONG SHADOW
 On Man And The Challenge, Wanted Dead Or Alive
 60 THE MOUNTAIN ROAD
 On The Andy Griffith Show ("The Guitar Player"), Alfred Hitchcock Presents ("Cell 227"), Men Into Space, Bonanza
 61 On The Andy Griffith Show ("The Guitar Player Returns"), Alfred Hitchcock Presents ("Make My Death Bed"), The Twilight Zone ("The Grave", "The Last Rites Of Myrtle Bank"), Surfside Six, Have Gun Will Travel
 62 On 77 Sunset Strip
 63 **SHOCK CORRIDOR** (Home Vision)
 BLACK GOLD
 TEMPLE HOUSTON (NBC series, to 64)
 On Gunsmoke
 64 THE QUICK GUN
 On The Twilight Zone ("Jesse Belle"), The Alfred Hitchcock Hour ("The Jar"), Gunsmoke
 65 BLACK SPURS
SHENANDOAH (MCA)
 On Honey West, Burke's Law
 66 THREE ON A COUCH
 On The Green Hornet, Hawk
 67 FIRST TO FIGHT
 68 FIRECREEK
 On Mod Squad
 69 On Gunsmoke
 70 RUN, SIMON, RUN (ABC)
 72 **THE BRAIN MACHINE/GREY MATTER** (Paragon)
SOUNDER (Par.)
 73 HAWKINS (CBS series, semi-regular, to 74)
 74 SAVAGES (ABC)
 75 THE RUNAWAY BARGE (NBC)
 76 **ODE TO BILLY JOE** (Warner)
GATOR (MGM/UA)
 NICKELODEON
THE SAVAGE BEES (USA)
 77 **ROLLING THUNDER** (Vestron)
 78 **HOOPER** (Warner)
THE END (MGM/UA) P/Co-D/act
 79 CENTENNIAL (NBC mini)
 79 THE DUKES OF HAZZARD (CBS series, to 85)
 91 on B. L. Stryker, In The Heat Of The Night

Also on Burke's Law, Flipper, Ben Casey, Bonanza and many, many other programs.

would paint the sets and we would shoot the scene. You couldn't touch the set because you'd get paint on your hands."

In SHREWS, mutated rodents terrorize a group of scientists and civilians on a remote island (actually right off the Texas coast). "They got all these coon dogs and fixed them with fangs and funny hair. I have a scene where they chase me all the way up the hill, through this wild woods with wind blowing and everything. They didn't know how to make the dogs chase me. And so, we got a raccoon... we put him in a crate and drug him up there and it left a scent. Now, wherever they drug the raccoon, that's where I would run. They hollered, 'Roll it!' and I took off running. Well, those dogs looked exactly like they were following me. And I looked back, and I wasn't sure they weren't. They had these fake fangs standing up. After awhile, I found myself running for real." At the end, the survivors have to sneak out of the compound under barrels strapped together on a frame and make their way to the beach. Then they swim to safety on a waiting boat. "Because the shrews can't swim, supposedly. Now, it was in December or January, in Texas, and there was a thin layer of ice around the lake. They said, 'We'll have blankets and brandy for you when you get to the boat.' So we walked down under these stupid barrels until we get down to the water and then we dove under and swam to the boat. I have never been so cold in my life. I was skinny at

the time, had no body fat whatsoever. But Ingrid Goude - she and Dolly Parton - you've heard of the meeting of the big four? Well, Ingrid could have been the other two. I wrapped the blanket around Ingrid and hugged her as tight as possible - and shot two or three brandies. After a while, I didn't care if it was cold or not."

Then Fuller gave Best the lead in his VERBOTEN! (58), made by RKO but released by Columbia. VERBOTEN! deals with a young gang of "werewolves", the Nuremberg trials, and included some Nazi atrocity footage. He plays an American G.I. who encounters and falls in love with a German woman in post-war Germany, a story which ironically echoed Best's own post war experiences. But Fuller, who used to cue 'action!' to his actors by firing off a war issue forty-five, may not have actually been doing him a favor. "We had a scene where I jump up on a jeep and the crowd comes in on me and pulled me off. They beat me and leave me lying in the street. Well, Sammy had some guys bloody

my mouth and the whole thing. They hollered 'Cut!' and Sammy says 'Let's do it again.' I said, 'Sammy, they're really punching me in there.' He said, 'Ah, you wimpy Air Corps guys, can't you take it?' He was teasing me because he'd been in the Big Red One (the Normandy invasion). The next time they hollered cut because I'd knocked three of the guys down. At the end, Sammy hollers, 'LAY DOWN, YOU S-O-B, YOU'RE SUPPOSED TO BE LAYING DOWN!' He laughed and said, 'Print the first one.' He just wanted to see me get busted up a little bit."

Best was on THE TWILIGHT ZONE. "Three times. I did one of the few westerns that they ever did. It was a ghost story that I told to Monty Pittman, one of the writers, and Monty wrote it into a western for Lee Marvin, Strother Martin and I. It was called 'The Grave.' Then I played in another one where I play a guy who

gets up in a coffin. And everybody panics in the place. I've been dead for three days. They would write shows that would fit sets of multimillion dollar pictures, and you had all that quality without paying tremendous overhead." He was also on ALFRED HITCHCOCK three times. "I met Hitchcock one time and was never treated so badly in my life. He treated actors like cattle. He was a genius moviemaker but as a director... if it comes in parts you can leave my part out." Best worked in a frightening classic hour long episode called "The Jar" based on a Ray Bradbury story (and later

refilmed on Bradbury's own recent TV series). Former Gene Autry sidekick (and future GREEN ACRES star) Pat Buttram plays a poor country man whose wife is sleeping with Best. He buys a side show attraction mystery jar and becomes the talk of the small town. "It was a good script. Pat Buttram did a very, very fine job in that because everybody thought of him as a comic." All in all, Best has made "over 600" TV appearances. Best was even on the ANDY GRIFFITH SHOW twice as Sheriff Taylor's guitar playing friend Jim Lindsay.

Best worked for Fuller again in SHOCK CORRIDOR (63), playing an insane Army vet horrified by his war experiences and trapped in an asylum. He's retreated into a fantasy world where he thinks he's Confederate Colonel Jeb Stuart. At one point he breaks through his self-protective fantasy to tell star Peter Breck of his wartime experiences in Korea. Getting through that monologue was an emotional strain for both actors and the director. "The names I mentioned in that



monologue were combat buddies that were killed in WWII...that were dear friends of Sammy's. Right away, when he told me of their deaths it stamped an emotional response in my heart. I got the emotion by thinking how important it was for Sammy and the respect he was paying these dead friends of his. The emotion was there automatically... I could go to tears each time. And each time I did it, for the three or four takes, Peter Breck kept crying, breaking up the scene. He wasn't supposed to. It was because he felt that, too."

A rumor has persisted that Peter Breck's famous indoor lightning storm hallucination scenes, where it rains inside "street" (the hospital corridor), was shot years earlier for a different film. "That's not true. I saw it done. They used sprinkler systems in the soundstage and the water was running. I saw them shooting... Peter slipping and sliding, falling and everything. By the way, that long corridor shot - we were using a very short soundstage. Sammy had the corridor painted on a big drop. And he used midgets up against the wall to make it look like regular sized men in the distance(!). And he graduated then down to the illusion that the hall went on forever. Sammy Fuller is a genius." Credit should also go to Stanley Cortez (cinematographer) and Eugene Lourie (sets). *SHOCK CORRIDOR* is now available letterboxed with the several color scenes intact.

Best formed the James Best Film Acting School in Los Angeles in 1964. Gary Busey, Teri Garr, Glen Campbell and Lindsay Wagner were some students. *THREE ON A COUCH* (66) gave Best a chance to do straight comedy, opposite star and director Jerry Lewis. They met when Best read for a guest star shot on *BEN CASEY*. Lewis was both directing and acting in the episode and said some complimentary things about Best's acting, "and then, kiddingly, he said, 'Say something nice about me.' And I said, 'Mr. Lewis, I've seen an awful lot of your movies but there's a lot of stuff I don't laugh at because I see so much pain underneath.'" There was a dead silence in the room and Best thought he had blown the job. But Lewis was impressed and the two became fast friends. "The man is totally, totally free. We were shooting in San Francisco. We went to the finest restaurants. Jerry would take a napkin and put a pat of

butter on it - and pop it - and it would stick to the ceiling. And you would have to go through the whole rest of the dinner waiting to see who in the hell's gonna get a chunk of butter falling into their hair. And I said, 'Let me try it.' I popped mine and it went shooting straight across the room. Everybody wanted to crawl under the table because it hit some gentleman. Jerry could pop 'em right, he had four or five stuck up there. I eventually got to see first hand how a genius worked. He orchestrated

everything - he knew the music, he knew the designs for the sets, the color schemes, the casting, the writing... he knew the camera in and out. He's an unheralded genius." In the credits Lewis gave him special billing: "Introducing James Best." "Jerry told me, 'I want to make the whole damn world see that the meanest son-of-a-bitch in movies can make people laugh.'"

Best moved to Mississippi in 1971 to raise his family and to continue to teach acting. He acted in *THE BRAIN MACHINE* (originally called *THE E-BOX* and called *GREY MATTER* on video) there. Producer Joy Houck Jr's career goes back to *MESA OF LOST WOMEN* (52) and Ed Wood Jr's *JAILBAIT* (54). *BRAIN* concerns a secret plan to clone brains and features a huge science lab set. Best plays a preacher. "They shot that in Mississippi. I said, 'You're putting the cart before the horse - you're going to take a bath on this one. You don't really have a shooting script and you've already built the set. You're going to run out of money. It's a piece of garbage.' And they shot it. Gerald (MAJOR DAD) McRaney (also in Houck's earlier *NIGHT OF BLOODY HORROR* and *WOMEN AND BLOODY HORROR*) was in it. I thought, well, no one will ever see it - I played a fairly small part. It'll never get released. Well, it didn't - not for years and years. After I did *DUKES* and had a certain amount of name value, they put it out (in 77), 'starring

James Best,' which is ludicrous."

Best had been in James Stewart westerns: *BWINCHESTER 73* (50), *THE MOUNTAIN ROAD* (60), *SHENANDOAH* (65) and *FIRECREEK* (68). "James Stewart gave me an Academy Award. If I never get an Academy Award, James Stewart gave it to me. At a wrap party for a film, Stewart introduced him to studio head Jack Warner. "He turned to Warner and said, 'I want you to meet Jimmy Best, who is one of the finest



Best and Ken Curtis in *THE KILLER SHREWS*

They had to eat 3 times their body weight each day... OR STARVE!

THE KILLER SHREWS



INGRID GOUDE • JAMES BEST • KEN CURTIS
Baruch Lumet • Gordon McLendon
• A McLendon Radio Pictures Release •

character actors that I have ever worked with.' I got tears in my eyes and had to walk away. I can't say enough about him. If you had to have God mold a father for you, I think they'd probably use him as the mold." He worked with Stewart again on his (short lived) TV lawyer series HAWKINS.

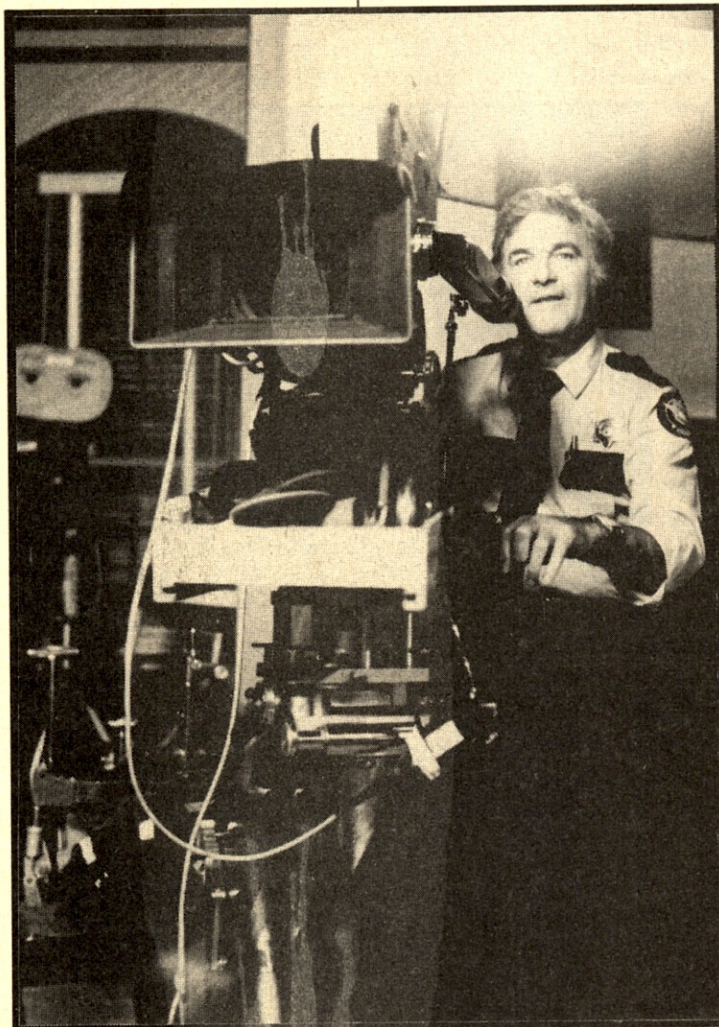
Some other 70s feature roles were in Martin Ritt's SOUNDER, as a racist sheriff, Peter Bogdanovich's NICKELODEON, as a silent movie cowboy, and ODE TO BILLY JOE, as a sympathetic homosexual lumber mill owner who seduces Robby Benson. ROLLING THUNDER (77) featured Best in his most sadistic part - as a corporate businessman who robs, then tortures Viet Nam vet William Devane. Vile, profane, edgy and gleeful in his sadism, Best's character also sweats profusely. "I took my handkerchief and put ice cubes in it. And put it under my hat. I kept mopping it." His character sticks Devane's hand into a garbage disposal and shreds it. "That's one of the most evil parts I've ever played. Oh, he was an evil man." Armed

with a number of stump attachments, including a razor sharp hook, Devane finally gets his revenge on Best in a Mexican brothel. The A.I.P. release was directed by John Flynn and written by Paul Schrader.

He also worked with old friend Burt Reynolds, both in front of and behind the camera. He was associate producer on GATOR (76) and THE END (78). He shepherded both pictures through production, directing when (credited director) Reynolds was on camera and supervising post production. Then he played Reynolds' stuntman sidekick in HOOPER (78), which was (loosely) based on the career of Jock Mahoney. At the picture wrap party, Best went up to Reynolds to thank him. "He said, 'Don't thank me. In a year's time, you'll be a household word.' Now why he said that, I don't know. And about a year later, I got THE DUKES OF HAZZARD and the part of Roscoe P. Coltrane made me a household

word." Best was corrupt sheriff Roscoe P. Coltrane, working for Hazzard County Boss Jefferson Davis Hogg (Sorrell Boone) for six years. He also wrote, rewrote and directed many episodes.

The long running DUKES proved to be a financial windfall, providing enough money for Best to semi-retire comfortably. He produced and hosted SPORTSMAN'S DREAM, a comedy fishing series featuring a number of performer/fishermen he'd worked with (Mel Tillis, John Schneider, Sorrell Boone...), moved to Florida (in 1986) and formed a new acting school. He performed his original play "Hell Bent For Good Times," based partially on his experiences growing up during the depression, throughout the South (and in L.A. in 92). He hopes to direct a film version. His paintings of country life have been exhibited and sold throughout the U.S. and he dares anyone to match him inch for inch and pound for pound on a river bank in a bass boat. He also returned to TV appearances. Burt Reynolds called him in to appear on the final



Directing the DUKES OF HAZARD

episode of B. L. STRYKER and he guest starred on IN THE HEAT OF THE NIGHT. "I came out of the Kentucky hills with 43¢ in my pocket. I figure if this old country boy can make it anybody can. I think the Lord gave us a perfect indication when he gave us two feet. You learn to run forward very quickly. But when you try to run backwards, you fall on your butt. I think he's trying to tell us something."

Latshaw also produced JAMES BEST, IN HIS OWN WORDS, a 40 minute promotional tape, consisting of an interview and film clips, to help promote a college tour. Best and Latshaw are working on a script for a sequel to THE KILLER SHREWS.

Thanks to Andrew Klyde.

PV



UK

FRANKENSTEIN (Turner, 92) P/D/S David Wickes

Billed as most faithful adaptation (I think it is so far) this is a very good version with Frankenstein (Patrick Bergin) duplicating his own body in a vat. The result is an angry unfinished creature (Randy Quaid) that demands a mate and kills lots of people before a standoff by the Bering Sea. The frantic creator feels the monsters pain while everybody he cares about dies. The tale is told in flashback to a ships captain. With Fiona Gillies as Eizabeth, Sir John Mills as the blind hermit, Lambert Wilson and Michael Gothard (in his last role). The only weak part is a crude looking mutant animal. The British production, filmed in Poland debuted on TNT. By the director of JACK THE RIPPER (88) and JEKYLL AND HYDE (90).

THE TURN OF THE SCREW (Live, 92) D/S Rusty Lemorande, P Staffan Ahrenberg, Nicole Sequin

Patsy Kensit stars as Jenny the new governess in this version of the Henry James ghost novel, set (for some reason) in the mid 60s. Stephanie Audron co-stars and Julian Sands (in a small role) is the guardian. Too much narration, and too many false scares, dream sequences and nightmares help ruin the story. Marianne Faithful, seen in a b/w intro and a nice (ROAD WARRIOR!) inspired ending, narrates (as does Kensit). It was filmed on a gorgeous estate in Surrey, has Simon Boswell music and is a UK/France/Luxembourg production. The good version is THE INNOCENTS (61).



Randy Quaid as FRANKENSTEIN

RECENT

THE FIRE NEXT TIME (Cabin Fever, 92) D Tom McLoughlin, S James Henersohn, P Edwin Self

This made for TV future disaster/road movie is long (180 minutes) but worth your time. It borrows some ideas from THE GRAPES OF WRATH and has the interesting notion that after a series of devastating disasters (fires, hurricanes, global warming...), Americans will become refugees and fight to cross the closed and guarded Canadian borders. Signs say "Yankee Stay Out!" Craig T. Nelson stars as the Louisiana shrimp boat captain who tries to keep his family together. Bonnie Bedelia co-stars with Richard Farnsworth, Justin Whalen and Ashley Jones as the daughter who joins a commune. With Jurgen Prochnow in a "perfect" upstate New York community, Charles Haid, a bearded John Vernon in Nova Scotia, an uncredited Louise Fletcher and singer Odetta. McLoughlin also made SOMETIMES THEY COME BACK (91), probably the best Stephen King TV movie.

ACTING ON IMPULSE (Academy, 93) D Sam Irvin, S Mark Pittman, Allan Moskowitz, P David Peters

A manic movie scream queen (Linda Fiorentino) wanted for the murder of a producer goes to a hotel during a sales convention where a psycho fan lurks. She seduces a married salesman (C. Thomas Howell) and takes him and a shoe saleswoman (Nancy Allen) bar hopping. The PG safe sex comedy is pretty mild and is barely saved by the many guest stars in small roles. With Mary Woronov (slow burn desk clerk), Isaac Hayes (also in the director's GUILTY AS CHARGED) as a detective, Paul Bartel as a director, Don Most (pretty lame as a house detective), Adam Ant, Zelda Rubenstein, Cassandra (Elvira) Peterson and plugs for Femme Fatales magazine. They say Peter Lupus, Kim McGuire, Miles O'Keefe, Dick Sargent and Brinke Stevens are in there somewhere too. Judith Hoag and Tom Wright co-star. It premiered on Showtime.

THE BABY DOLL MURDERS (Republic, 92) P/D/S Paul Leder, P Ralph Thornberg

Each time a psycho in a hooded sweatshirt is about to kill we get to see the victim naked first (usually having sex). This tape is packed with comedy and sex relief scenes. Jeff Korber (a guy with a real strange face) stars with Bobby DiCiccio as L.A. police detectives after the killer. The suspects in the "erotic thriller" include a mechanic and a deaf man, but you'll probably figure out who was leaving those baby dolls by the bodies. With John Saxon as the top cop, Melanie Smith, Jullie McCullough and Eileen Seeley. The entire cast

is proudly introduced at the end. Leder is in his 4th decade of turning out this stuff.

IN A MOMENT OF PASSION (Hemdale, 92) P/D/S Zbigniew Kaminski, S Charles Haigh

Maxwell Caulfield is a psycho German movie stand-in who kills, then somehow impersonates a German movie star (Jeff Conaway!) at a stud farm where a stuntwoman from Texas named Pammy (Chase Masterson -who looks like Talia Shire) is learning to ride for a movie acting role. She falls for the impersonator while he kills off the cast - and has sex with Conaway's large breasted girlfriend in the dark (so she won't notice the difference!). Pammy also gets drunk and goes topless in a beer hall. Vivian Schilling shows up and sings (!) at a horse auction run by Joe Estevez. With Julie Araskog as a blonde lesbian and Robert Z'dar as Fritz. Wait til you hear the accents - and the rap song. It's stupid! It's Hilarious!! It was shot in Lodz, Poland!

HOUSE IN THE HILLS (Live, 93) P/D/S/act Ken Wiederhorn, S Miguel Tejada-Flores, P Patricia Foulkrod

A would be actress (Helen Slater) practices role playing while house sitting in Hollywood. A man pretending to be an exterminator (Michael Madsen) shows up for revenge and ties her up. Nobody is who they claim to be in this interesting release. It could have been a 5 character play, but is filled with clever plot twists, good acting and some comic parts. With Jeffrey Tambor (from the LARRY SANDERS SHOW), Elyssa Davalos and James Laurenson. Incredibly, most of this was shot in Luxemburg! By the director of SHOCK WAVES.

ITALY

SEXY PROIBITISSIMO (SW, 63) D Marcello Martinelli, P Gino Mordini

"18" strippers are featured in this tame (some topless scenes), comic, narrated b/w "documentary" showing women through the ages, cavewomen to space women. My fave sequences show a woman who strips for the executioner in France during the Revolution and a "spider woman" with a web. There's a vampire scene and a Frankenstein monster scene (the nurse strips). Some scenes seem to be lifted from other movies (or vice versa) like the lesbian nightclub act, also in WILD WILD WORLDS OF JAYNE MANSFIELD. One of Frank Henenlotter's Sexy Shockers, it's only 63 mins. long and is partially letterboxed.

CAT IN THE BRAIN (Video Search, 89) D/S/star Lucio Fulci, S Giovanni Simonelli

(UN GATTO NEL CERVELLO, NIGHTMARE CONCERT) Fulci, a balding guy with beard and glasses plays a horror movie director who goes to a shrink (who hypnotizes him) because he's disturbed by memories of his own films and seems to be a killer himself. "It's as if my brain were being eaten by a cat," he explains. Just about anything can trigger gory clips from (what else?) Fulci horror movies, which make up the bulk of this paste-up feature. If you like overkill, check out the many decapitations, cut up bodies, a cannibalism scene and a change of pace shower scene. Fulci also imagines his German backers as Nazis. With Melissa Longo and Bret Halsey (in a comic S+M sequence). It's dubbed in English.

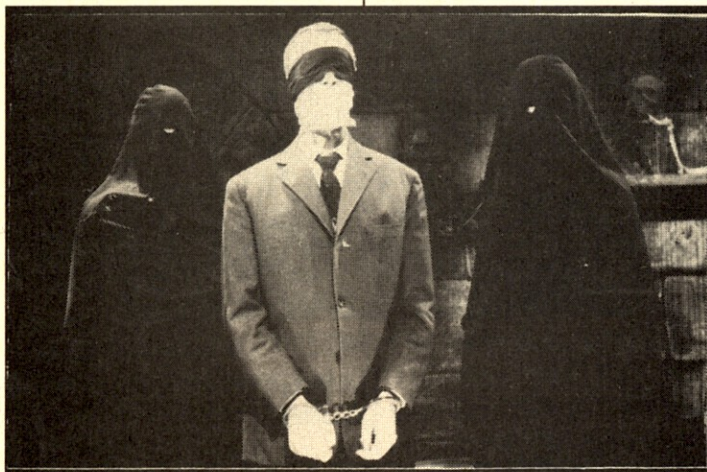
GERMANY

HORRORS OF SPIDER ISLAND (Something Weird, 59) D/S "Jamie Nolan"/Fritz Bottger, P Gaston Hakim

(EIN TOTER HING IM NETZ). A plane full of American dancers (one has a southern accent) crashes (offscreen) and they end up on an island. Some men arrive, the women dance in flower bikinis, love blossoms and jealousies results in a cat fight. Meanwhile, their talent scout (Alex D'Arcy, or his double) is bitten by a spider and becomes a monster with a hairy face and claws. The close ups of his face are scary, but the editing is awful and the whole movie is confusing. With Barbara Valentin as Babs ("Her legs are worth their weight in gold"). This print is titled IT'S HOT IN PARADISE, the original US Pacemaker release title. I first saw this famous rarity in Paris. The French dubbed version had close up scenes off all the women skinny dipping (seen here only in a brief long shot). It was filmed in Yugoslavia and is part of the Frank Henenlotter Sexy Shocker series.



HORRORS OF SPIDER ISLAND



THE MAD EXECUTIONERS

MAD EXECUTIONERS (Sinister, 63) D Edwin Zbonek, S Robert A. Stemmler, P Arthur Brauner (DER HENKER VON LONDON)

This b/w horror mystery, based on a novel by Brian (son of) Edgar Wallace has enough happening for two movies. Criminals are being sentenced and hung by a secret court of hooded judges who drive horse drawn carriages and use coffins for tables. Scotland Yard Inspector Hillier (Hansjorg Felmy) and an amateur detective who uses disguises, check up on the many suspects. Meanwhile, a "fake" execution group appears, a body is sold to a museum as an ancient mummy (!) and a mad surgeon/sex killer in a secret lab, decapitates women and keeps their heads on an artificial clear body (this, unfortunately is not shown). With Wolfgang Preiss and Maria Perschy. Some of the slow Duane Eddy type music is pretty great. The tape is letterboxed and includes trailers (good) but is also pretty worn out (bad).

MORE RECENT

WISHMAN (Monarch, 91) D/S Michael Marvin, P Lon D. Tinney

A bald Geoffrey Lewis (father of Julliette) is a genie (with an on and off Irish accent) whose magic bottle is missing. A nice Beverly Hills junk collector (Paul Lemat) and a funny Nam vet from Texas (Brion James) try to help and Lemay falls for a childlike blonde heiress (Quin Kessler) being held captive by Nancy (PORKYS) Parsons and Paul Gleason. Lewis, Lemat and James make an interesting and fun team, but why does this tape, which seems aimed at kids, have subplots about impregnating the girl with an idiot's sperm, a Roman orgy and porn star Gloria Leonard (!) as a fortune teller? Also with Liz Sheridan, Rance Howard and Savage Steve Holland. The Mike Curb backed tape is by the director of THE WRAITH.

DIE WATCHING (Triboro, 1992) D Charles Davis, S Kenneth J. Hall, P Nanda Rao

Christopher Atkins stars as Michael (instead of Mark) in a very blatant rip-off of PEEPING TOM. He videotapes a series of women with oversize inflated breasts then ties them up and kills them. It's complete with disturbing childhood flashbacks and strip sequences to rock songs sung by a Jim Morrison imitator. Vali Ashton (also a producer) co-stars as the neighbor artist who loves and trusts him and Tim Thomerson is an L. A. police detective. The New World release was written by the guy who made EVIL SPAWN (87).

THE SATAN KILLER (AIP, 93) D Stephan Calamari, S Edward Benton, James Brandauer, P Joel Silverman, Ross Borden

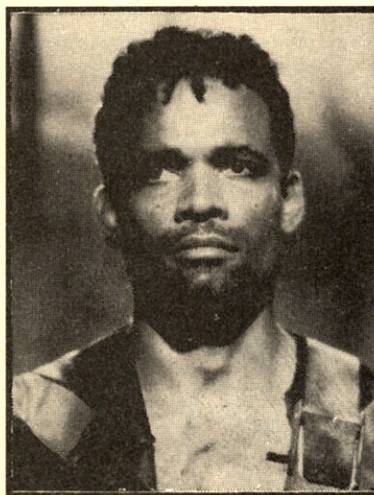
(DEATH PENALTY) A grizzled alcoholic widower detective (Steve Sayre) who kills anybody in his way, goes after a tall laughing mass killer biker (Billy Franklin) who rides a Harley. The cop joins a tough impressive old P.I., who grabs people by their eyeballs and says things like "Scumsuckin,' mother fuckin,' ball bitin' death machine." The hero has a nightmare starring his dead wife and the biker has flashbacks of his sexy abusive mother. With a haunted house and sex with a TV reporter (Belinda Borden). The sound is bad and the soft rock is boring, but this is the kind of out there local movie I can enjoy. Filmed in Virginia Beach and Norfolk, Virginia.



Geoffrey Lewis as WISEMAN

HEAR NO EVIL (Fox, 92) D Robert Greenwald, S R. M. Badat, P Davis Matalon

In a plot that copies WAIT UNTIL DARK, Marlee Marlin is a deaf woman, whose life is in danger because she unknowingly has a valuable stolen coin. D. B. Sweeny falls for her while trying to help, leading to how-to-relate to deaf people scenes and a (brief) topless shot for Marlin. With Martin Sheen as the (corrupt) police Lt. (a role his brother Joe Estevez could have handled), Micky O'Malley (best performance) as a reporter and Marge Redmond (THE FLYING NUN) in one scene. By the director of XANADU.



Mario Van Peebles in FULL ECLIPSE

CYBERNATOR (Vista, 91) D/S/act Robert Rundle, P/S/act Edward Sanchez

Lonnie Schuler is a hero cop in L.A. of the future. His (black) partner is killed and he uncovers a conspiracy concerning cyborgs. His blonde stripper girlfriend (Christina Peralta), looks a lot like Hillary Clinton (!) and she makes some hilarious faces while trying to act. Most of the time is taken up with talking, shooting, strippers in a bar and some out of focus sex. Michael Foley (DIVINE ENFORCER) is a white faced martial arts fighting borg with tubes in his head. With William Smith (with hair), Jay Richardson and an obese belly dancer.

SHOWDOWN (AIP, 91) P/D/S/star Leo Fong

Parts of the print are faded and the camera goes out of focus once, but this

homegrown kung fu movie is a riot. Richard Lynch is the "Commander" of a small town, owned by seemingly helpless retired opera fan mobsters (!?). He calls on his martial arts instructor/special agent/Nam vet friend (Fong) to battle invading bikers (played by real long haired bikers) led by a big ugly blonde psycho (Werner Hoetzing). This movie has loud fu sound FX, female martial arts fighters, sex, totally out of place strippers, a good hard rock soundtrack (by Riot House) and bazooka battles. With Michele McCormick (FATAL PULSE) and Troy Donahue (also in the Fong movie LOW BLOW) in one scene. Made in Nevada.

BAD ATTITUDE (Xenon, 90) D Bill Cummings, S Crane Webster, P Bruce Clark

A demoted undercover drug cop (Leon), who resembles Jimmy Cliff in HARDER THEY COME on his custom built chopper, battles local drug dealers. The tough bad guys are both overacting women in male drag (!) who never seem to leave their van. A tattooed Vietnamese woman in black leather (Gina Lim) works for a blind street preacher but neither are what they seem. There isn't really enough action, violence or sex, but Susan Finque is pretty outrageous as Mendez (she/he bites an ear off) and the ending (a shootout with female vigilantes) is worth seeing. Filmed in Seattle. Leon, later in big budget movies and star of COOL RUNNINGS, was also associate producer.

FULL ECLIPSE (1993) D Anthony Hickox, S Richard Christian Matheson Jr, Michael Reaves

After a John Woo style shootout in a club, a cop who was shot (Anthony Michael Denison) is revived as a supercop ("Dirty Harry On crack"). Turns out that Garou (Bruce Payne) is an ageless werewolf who uses injections to turn other cops into members of his vigilante crime fighting "pack." Star Mario Van Peebles is tricked into joining them by Patsy Kensit. They all mutate with beast faces and long claws that come out of their knuckles (a bad idea) and go into a frenzy while killing lots of criminals. This is pretty good for a TV horror movie. It debuted on HBO

SNAPDRAGON (Prism, 93) D Worth Keeter, S Gene Church, P Ashrok Amrijraj

Pamela Anderson is Felicity, a blonde with amnesia who may have the clue to a series of murders. An L.A. police shrink (Steven Bauer) dreams he has sex with her, almost has sex with her (his undercover cop girlfriend Chelsea Field interrupts), then - finally - has sex with her. Plotwise, it seems like Felicity had been raised by white slavers in the evil Orient where she learned to slit men's throats during sex with a razor in her mouth and is a schizo (or something much more ridiculous). Anderson, from the HOME IMPROVEMENT series, obviously had some silicone body improvement to prepare for tapes like this. With Matt McCoy and Rance Howard. Terri Treas co-wrote the convoluted story. By the director of ROTTWEILER/DOGS OF HELL.

BEACH BABES FROM BEYOND (Par., 93) D "Ellen Cabot"/David DeCoteau, S Alexander Sachs, P Karen L. Spencer

Yes, they still make em this bad. It has a 60s plot (AIP beach party movies), 70s music (new wave) and lots of ready for cable nudity and slo-mo sex. Three blonde alien "teens" (Sarah Bellomo, Tamara Landry and Nicole Posey) arrive on the beach where each of them has sex scenes. With Linnea Quigley (as an adult for a change), Joey Travolta (in the most explicit, oil soaked, doggy style fuck scene), Joe Estevez (as the Big Kahoonia) and Burt Ward. Also with the briefly seen and incredibly ugly pair of "name" (!) stars - Jaqueline Stallone and Don Swayze. It was shot in Mexico.

UK ADULT

VIRGIN WITCH (Prism, 70) D Ray Austin, S Klaus Vogel, P Ralph Solomans

Christine (Anne Michelle, also in THE HAUNTED), a mini skirted model who has premonitions, goes to the country for a job and brings her sister Betty (real life sister Vicki Michelle) along. Sybill (Patricia Haines) who is in charge, turns out to be a (lesbian) high priestess who uses black magic and wants the virgin sister for a ceremony. Much of this "adult" movie is naked dancing (to bongo music) and hard to see orgies but the Michelle sisters are worth a look. Joseph Brenner released the Tigon film in America. Austin later directed episodes of SPACE 1999 and THE NEW AVENGERS.

FOR MEN ONLY (Something Weird, 67) P/D/S Peter Walker

(I LIKE BIRDS, HOT GIRLS FOR MEN ONLY)

This was the first feature by Walker, who later switched from nudie movies to horror (HOUSE OF WHIPCORD...). A London fashion columnist with a jealous rich fiance, takes a job for a small town moral crusader and publisher who is really a Hugh Hefner type (with a gay photographer). The silly color comedy features five screaming naked "birds" tied up in a barn. Their nude escape scene (with bongo music) is the movies highlight. They make their voyeur kidnappers pull a car like horses at the end. Supposedly 18 more minutes (probably concerning two naked women in an agents office) were added for the US release, bringing the time up to 61 minutes. Note the poster for Roy Orbison.

ALIEN WOMEN (Something Weird, 69) D/S Michael Cort, S Alastair McKenzie

(ZETA ONE, THE LOVE FACTOR) A spy (Robin Hawden) narrates this story after a game of strip poker (with Yutte Stensgaard) in his playboy pad. The "plot" is something about alien women wearing white boots and wigs who kidnap earth women. Dawn Addams (in her last known feature) is Zeta, their leader. The spy convinces a stripper to infiltrate the aliens. With Brigitte Skay, Anna Gael, Valerie Leon and James Robertson-Justice. With cheap psychedelic FX, compact picture phones, torture scenes and lots of female warriors wearing pasties while they zap men in the woods. It's slow going, but some of you might want to check out the naked Hammer starlets. The Tygon film was based on a British comic strip. Actor Christopher Neame was the production manager.

SWEDEN

THE SINFUL DWARF (Something Weird, 73) D Vidal Raski, S William Mayo, P Nicolas Poole

This sick Swedish/UK production resembles THE GRUESOME TWOSOME (68) or a John Waters movie without the humor. A leering, laughing, ugly, childish piano playing dwarf with a thick accent named Olaf (Torben) lures young women for his alcoholic, scarfaced dancer mother Lila Lash's creepy former nightclub boarding house. Naked women are kept drugged with heroin in a secret room where men come and pay for (pretty graphic) sex with them. Drugs smuggled in toys, rape, bondage, whipping and voyeurism are offset slightly by Lila doing her Carmen Miranda routine and the Olaf dummy thrown off a roof. The adults only feature was filmed in London (I think) and was released here by Box Office Int.,

RIDE HARD, RIDE WILD (Something Weird, 70) D Elou Petessons, S Lennart Nielson, P B. T. Kobenhaven

Karl, a sadistic voyeur pro bike racer has nightmares of the crash that scared his face. He wants revenge from Lief, a guy on vacation in a van, by taking his blonde girlfriend Annetise (Brigit Kroter). Much of this movie is made up of long dirt race sequences and straight, lesbian, group and forced sex, accompanied by slow jazz (and pot and amyl nitrate). The (awful) dubbing was supervised by Lee frost. The theme is sung in Swedish and the color is faded.

CANADA

THE NAKED FLAME (Sinister, 63) P/D Lawrence Matlansky, S Al Everett Dennis

(DEADLINE FOR MURDER) Female members of a Russian pagan sect based in a small Canadian town chant and sing, burn their own buildings and - take their clothes off, so "God will see their anguish." Incredibly, this color exploitation movie is based on reality. A surreal sequence with naked women (who look like nudie movie models) standing in front of flaming buildings is not easily forgotten. In other scenes, the older women leave their underwear on. Dennis O'Keefe stars as a lawyer for mine owners, sent to his home town where he encounters soap opera style situations and the obscure battles between "Orthodox Freedomites" and "Dukhobohrs."

A laughing bearded blackmailer rapes and kills the girlfriend of the mine owners son (Barton Heyman) and it all ends up in a courtroom trial. It was made in Calgary, Alberta and not released in America until 1970 (several years after O'Keefe had died), by Headliner. This would make a great Canadian double bill with PLAYGIRL KILLER.

THE NEIGHBOR (Academy, 93) D Rodney Gibbons, S Kurt Wimmer, P Tom Berry

Rod Steiger is Myron Hatch, a creepy, balding baby doctor, renting his old family house to a pregnant woman played by Linda (CROCODILE DUNDEE) Kozlowsky. Myron manages to become her doctor and she has bloody nightmares. He's always around, is creepy as he stares at (and drugs) her and cries while he kills. Too bad Steiger sounds like W. C. Fields! Flashbacks



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reveal that as a kid, Myron was a psycho ventriloquist and baby killer. With Ron Lea as the dimwit husband. The disturbing but absurd Quebec feature was executive produced by Pierre David.

TOM CAT (Republic, 93) D/S Paul Donovan, P William Vince, Robert Vince (DANGEROUS DESIRES) Scientist operate on the brain of long haired Richard Grieco using cat genes. He becomes the first of a "new species," can jump from high buildings unharmed, kills people and seems to be irresistible to the female cast members including Natalie Radford (with very short platinum blonde hair) and Brit scientist Maryam D'Abo. The minimal plot feature has no sex scenes, but there's a disco Swan Lake rock video scene and a "Feline Sex Club" set. I think it's aimed at the teen girl following the star used to have. Some of the various locations are interesting. It was made in Vancouver by the director of DEFCON 4.

TC 2000 (MCA, 92) D/S T. J. Scott, P/oct Jalal Merhi

Billy Blanks, with his square top hair and shaved sides, stars and narrates as a futuristic tracker. His beautiful blonde female partner Zoe (Bobbie Phillips) is killed, so the "controller" turns her into an impressive cyber killer machine. Bolo Yeung helps Blanks (who says things like "Don't screw with me you sack of shit!") train. The "Surfaceworld" bad guys have terrible make-up, but the fighting stars are good as they kick, punch and shoot each other in a factory. Matthias Hues is the main villain and Merhi plays Micky Picasso. The SGE feature was shot in Toronto. Most of the cast were also in TALONS OF THE EAGLE.

COMRADES IN ARMS (Rep., 91) P/D/S Christian Ingvordsen, P/S/oct Steven Kaman, John Weiner

Rick Washburn stars as Bone, an ex-Green Beret in this awful, senseless "action" movie. It has something to do with KGB agents helping to battle the drug cartel in the Columbian jungle. Boring dialog scenes alternate with explosions and generic battles. Lance Henriksen is wasted as a CIA chief and the late Lyle Alzado is laughable as a Russian general. Made in Ontario. Ingvordsen also made several movies starring Jake LaMotta. Henriksen is also in his THE OUTFIT.

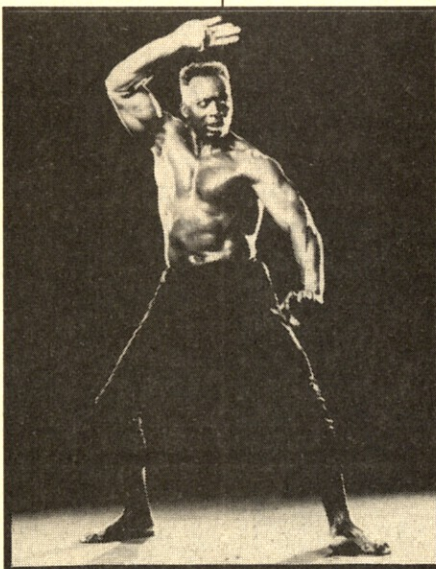
STILL MORE RECENT

PRIVATE WARS (PM, 92) D/S John Weidner, S Ken Lamplugh, P Peppi/Merhi

This one resembles a live action cartoon, complete with comic segments and a dumb rap song. Steve Railsback is Jack Manny, an alcoholic former L.A. cop who was set up and served eight years. A corrupt businessman (Stuart Whitman) and the police captain (Michael Champion) on his payroll, pay thugs and martial artists (led by James Lew) to terrorize the barrio with robbery, murder and grenade launchers so they can condemn the hood. Manny is finally convinced to help a citizen group fight back and falls for Holly Florea (BIKINI ISLAND). A big all out street battle stops for one on one kickboxing. Seeing Railsback fighting in a drunken stupor almost makes it

worthwhile, but unfortunately his character straightens out before long. With bikers, a guy in drag and a midget.

THE PICKLE (Col, 93) P/D/S/oct Paul Mazursky



Billy Blanks in TC 2000

Critics hated this flop movie because it's pretentious, egotistical and embarrassing (all true) but parts are funny and I liked it anyway. Danny Aiello stars as Harry Stone, a depressed famous director of serious films, in NYC for the preview of his sell out teen science fiction movie. The movie within the movie is about a flying pickle/spaceship from the planet Cleveland, where Little Richard is President. We also see b/w flashbacks to the director's Coney Island childhood. With Clotilde Couran (teen girlfriend) Dyan Cannon (an ex wife), Shelly Winters (mother), PSYCHOTRONIC reader Barry Miller (studio exec), Jerry Stiller (agent) and Chris Penn (son). Ally Sheedy, Griffin Dunne, Isabella Rossellini and Dudley Moore are in the sci fi movie. Also with Donald Trump, Stephen Tobolowsky and Spaulding Grey. From Columbia. Mazursky also made the partially similar ALEX IN WONDERLAND (70).

STAR TIME (Monarch, 92) P/D/S Alexander Cassini

Michael St. Gerard (TV's young Elvis) stars as a nervous, confused misfit who becomes suicidal when his favorite TV show is cancelled. An agent named Sam Bones (John P. Ryan) promises to make him a TV star if he kills people so he becomes the "Baby Mask Killer." Maureen Teefy (FAME) is a social worker. It was a first effort by an AFI grad and includes an IT'S A WONDERFUL LIFE clip. There are a few good visual images, but I found it irritating, vague and boring.

SUPER FORCE (MCA, 90) D Richard Compton, S Janis Hendler, Larry Brody, P Michael Attanasio

This is two episodes of a syndicated TV kid show (running a long 92 min.) Ken Olandt stars as a 21st century NASA astronaut turned martial arts fighting L.A. cop, with a super cycle and a ROBOCOP suit developed by his black scientist friend (Larry B. Scott). The slo-mo gun battles, cheap FX and barren sets make for maximum boredom. With regulars Lisa Niemi and Patrick Macnee's voice and scrambled face as the late Mr. H plus guest villains G. Gordon Liddy and Marshall Teague.

THREE DAYS TO A KILL (HBO, 91) D/S/star Fred Williamson, S Charles Eric Johnson, Steven Iyama

Williamson and a robber out on parole (Bo Svenson) are paired (for the umpteenth time) in this dull feature. Kim Dakour as the ex of Columbian crime boss Henry Silva helps them rescue an ambassador who was kidnapped. Sonny Landham (with 70s Elvis hair) works for Silva. Chuck Connors and Van Johnson, playing Navy brass, sit in a car and talk, but I'll bet their scenes were shot at different times. With chases, exploding cars, strippers and an obese black hooker for comedy relief. From 21st Century

HIDDEN OBSESSION (MCA, 93) D John Stewart, S David Reshan, P Tom Bradshaw, David C. Glasser

(RAGE) Heather Thomas is a divorced TV news anchor on vacation in her

remote isolated country home. A psycho is killing strippers and is after her now. Could it be the comic relief boss, the Elvis impersonator or the escaped con? Or could it be Jan Michael Vincent, the friendly local deputy sheriff with a ponytail? The false scares, exaggerated thunder, lame POV stalking scenes and the romantic music help make this one to avoid, but there is a certain fascination in looking at the reconstructed faces of the two leads. By the director of CARTEL (89).

EXPOSURE (HBO, 91) D Walter Salles Jr., S Rubem Fonseca, P Albert Flaksman

(HIGH ART) Peter Coyote stars as a photographer in Rio, who specializes in scenes of death. When a hooker he befriended is killed by a ponytailed coke and arms dealer, he takes extensive knife fighting lessons from a mysterious specialist (Tcecky Karyo from LA FEMME NIKITA). Obsessed with seeking revenge, he alienates his girlfriend (Amanda Pays) and takes a train to Bolivia and back. The Mirimax release is based on a novel by the screenwriter. It has some great cinematography, excellent South American location work and some music by Peter Glass. Also with a dream sequence and a dwarf.



NIGHT OF THE LIVING DEAD

NIGHT OF THE DAY OF THE DAWN

OF THE SON OF THE BRIDE OF THE RETURN OF THE TERROR THE REVENGE OF THE TERROR OF THE ATTACK OF THE EVIL, MUTANT, HELLBOUND, FLESH-EATING SUBHUMANOID LIVING DEAD - PART 2 (Jyvas, 91) P/D/S Lowell Mason

They took George Romero's (supposedly public domain) original and added new sound effects, music and dumb/offensive/juvenile comic dialogue. Duane Jones now uses jive talk. Men do the female voices too. Characters talk about what will happen next. There's also new irritating filler material and a (very good) female led art rock band doing a song for some reason. This has been condemned by some critics and fans, but it made me laugh a few times. It was distributed by the Palmer Vidio chain. Write PFG Dist. 1767 Moriss Ave., Union, N. J. 07083

GOROTICA (III-Tec, 92) P/D/S Hugh Gallagher

(WAKE OF THE DEAD) Carrie, a necrophiliac dominatrix (Ghetty Chasun) with a multi-pierced body, watches the DEATH SCENES tape, masturbates with a skull and in two (soft core) scenes, has sex with a body. Yes, this is the result of letting the German NEKROMANTIC into the US of A. GOROTICA actually has it's own clever (very) bad taste subplots concerning a young thief (Dingo Jones), a valuable jewel and a necro guy. Carrie says, "You're dying of AIDS, you're fucking dead people and you want me to beat you!". With effective music by Drain and White Slug. The 60 min. tape by the editor of Draculina magazine was shot in Memphis. Donald Farmer was also involved. \$20. from PO Box 969, Centralia, IL 62801

PRISON PLANET (Col, 92) P/D/S/edit Armand Gazarian

James Phillips stars as a futuristic rebel with a sword who goes to a barren planet for some obscure reason and rescues a virgin (Deborah Thompson-Carlin, also a co-producer) from rapists. Michael M. Foley (THE DIVINE ENFORCER) is awful as the Attila-like main villain, but I liked the comic

relief guy in a suit. Parts are unintentionally funny and the sets and spaceships in this ROAD WARRIOR inspired nonsense are the cheapest I've seen in a long time. It's from 21st Century.

RAGE AND HONOR (Col., 92) D/S Terry S. Winkless, P Donald Paul Pemrick

Cynthia Rothrock is a high school teacher who also teaches martial arts. She teams up with an Australian undercover cop (Richard Norton) to battle killer drug dealers (Terry Treas and musclebound Brian Thompson with long blonde hair). Alex Datcher is the black leader of a cartoonish all female kung fu gang and Catherine Bach (DUKES OF HAZARD!) is the police chief.

Stephan Davies is a comic relief junkie character. From I.R.S., a company that used to make better features. Rothrock was also an associate producer. Don't confuse with RAGE OF HONOR with Sho Kosugi.

ZIPPERFACE (AIP, 93) P/D "Mansour Pourmand"/ Vernon Becker, S Barbara Bishop

Someone in a serious studded leather outfit kills hookers. The first female detective in a California town (cute Donna Adams) eventually goes undercover. Everyone is a suspect in the who-is-the-killer plot. There's a little bit of

sex, some whipping, lots of kicks to the killers crotch and one of the worst decapitation scenes in memory. Becker also made the 3D sex comedy WHAT THE SWEDISH BUTLER SAW (77), also available under many other titles.

THE SILENCER (Academy, 92) D/S Amy Goldstein, S Scott Kraft, P Brian J. Smith

Lynette Walden stars as Angel, a female assassin who seduces men in a boring Crown International production set in L.A. She usually wears all black and shows off her silicone work in a sex in the tub scene. In a safe sex scene she says, "No glove, no love." Chris Mulkey (from TWIN PEAKS) watches it all on a video screen and provides the sleep inducing voiceover narration. With Paul Gaus and Morton Downey Jr.

LEFT SIDE OF MY BRAIN (92) D/S/edit/star Jonathan Morrill, D/S Gary Wortzel

The ambitious 90 min. feature (told mostly in flashbacks) was taped and filmed (color and b/w) in NYC and Boston. It spans 16 years in the life of Raymond Salzberg, a naive would-be artist from New Jersey who eventually makes it. LEFT SIDE has good locations and period changes and was obviously made by people who know the New York art scene. With a flashback nightmare, a TWILIGHT ZONE type beginning = the ending structure, original rock music and a live appearance by the Smithereens. Write Alligator Pro. at 6 Beatrice Rd., Westford, MA 01666. Morrill also made the less coherent BRIDE OF JOHNNY IN MONSTERLAND (PB #16).

SOUTH AFRICA

DUST DEVIL (Par., 92) D/S Richard Stanley, P Joanne Sellar

Chelsea Field is a woman on an aimless journey in her Volkswagen on desert highways after leaving her husband. She picks up a supernatural killer (Robert Burke) "from the other side of the mirror." He photographs and has

sex with his female victims, removes fingers, paints walls with blood and nails a heart to a door. This serious, atmospheric horror movie has (well done) gore, sex, some surreal scenes, an effective feeling of dread and excellent music (by Simon Boswell). Zakes Mokae (SERPENT AND THE RAINBOW) is a cop suffering from nightmares (inside of nightmares) and Marianne Sagebrecht has a small role as a coroner. This 87 mins. U.S. release version of the UK production was redubbed and has a new voiceover. They (Mirimax) did a real good job. The British theatrical version was 108 mins. and it was originally 125 mins. DUST DEVIL was shot in Namibia and S. Africa. Stanley, (from S. Africa) also made HARDWARE and is a planning a Dr. Moreau remake.

POINT OF IMPACT (Vidmark, 93) D Bob Misiorowski, S David Zito, Les Weldon, George Fernandez

Michael Pare is an ex customs agent in Miami, hired by a sadistic rich Cuban gun smuggler (Michael Ironside) to protect Barbara Carrera. This is all (surprise!) a set up and there are plenty explosions, crashes and chases, but if you want to check out how great Carrera still looks in her 40s - this is the place. She swims topless and she and Pare fuck all over a large home. It was filmed in Natal, S. Africa and is available R or unrated.

FRANCE

THE MONK (Video Search, 72) D/S Ado Kyrrou, S Luis Bunuel, Jean-Claude Carriere, P Henry Lange

(LES MOINE) This fascinating feature, based on Mathew G. Lewis' 1796 novel, was once to be directed by Bunuel and has been unjustly criticized because it wasn't. During the inquisition, the Italian Father Ambrosio (Franco Nero) preaches chastity and is considered the "reincarnation of one of the apostles." He falls for a monk - actually a female witch (Nathalie Delon), who leads him into a full time life of "fornication, sorcery and murder." A decadent Duke (Nicol Williamson) who has girls kidnapped and abuses orphans becomes his benefactor. When Ambrosio confesses, the priest is so shocked he dies. Inquisitors with skulls and crossbones condemn him, but he signs away his soul in blood to avoid paying for his sins. Unlike in most movies, this act is completely successful! With music by Ennio Morricone. This tape has English subtitles added to Danish (?) subtitles. There was a Spanish remake in 91.

BLOODLUST (Top, 81) D/S/set design Walerian Borowczyk, P Robert Kupferberg, Jean-Pierre Labrande

(DR. JEKYLL ET LES FEMMES, DR. JEKYLL AND MISS OSBOURNE, BLOODBATH OF DR. JEKYLL) Dr. Jekyll (Udu Kier) uses transcendental medicine (and music) and becomes Dr. Hyde (played by a different actor without eyebrows). This whole movie takes place in the house where overnight guests have gathered for Jekyll's wedding to Fanny Osborne (Marina Pierro). A woman is killed, so a general (Patrick Magee), who likes to whip women, takes charge. Fanny eventually bathes in Jekyll's solution and after a destructive fit, she kills too. Howard Vernon is a doubting doctor. The unique acting styles of Kier and Magee help make this deconstruction of a literary classic (in English) worthwhile. The American tape is cut. The

Japanese laser disc version is uncut (more sex and nudity) but is digitally censored.

COMPS

BODY BAGS (Rep., 93) D John Carpenter, Tobe Hooper, S Dan Angel, Billy Brown, P Sandy King

Exec producer Carpenter is also the wisecracking host, the Coroner in a Showtime horror anthology pilot for a projected series that's as good as or better than TALES FROM THE CRYPT. Alex Datcher works the night shift in "The Gas Station", with Robert Carradine, Sam Raimi, David Naughton, Buck Flower and Wes Craven. "Hair" is a comic tale with Stacy Keach that has a sci-fi twist. With Sheena Easton, David Warner, Kim Alexis and Deborah Harry. Mark Hamill receives the eye of a serial killer in "Eye", the lone segment by Hooper. With Twiggy, Charles Napier and John Agar and Roger Corman (!) as doctors. KNB did FX and Rick Baker did the special makeup.



BLOODLUST



ALLIGATOR II

HOTEL ROOM (Worldvision, 92) D David Lynch, James Signorelli, S Barry Gifford, Jay McInerney, P Deepak Nayar

Lynch was exec producer for this limited (and limited appeal) HBO series. Each of the three odd short stories takes place in a different year in the same room of an NYC hotel. They move very slowly and don't have much of a payoff, but what would you expect from Lynch? In 1969, Harry Dean Stanton and Freddie Jones (who doesn't show up in a mirror) are in the room with a hooker (Glenn Headley). Chelsea Field, Deborah Unger and Mariska Hargitay are all former conquests of a director (Griffin Dunne) in the lone (non-Lynch) contemporary segment. Crispin Glover (naturally) dominates the 1936 story. Alicia Witt plays his wife.

SEQUELS NOBODY WANTED

ALLIGATOR II: THE MUTATION (RCA, 91) D Jon Hess, S Curtis Allen, P Brandon Chase

Joseph Bologna stars as a night shift cop in what's basically a PG 13 remake of the original John Sayles scripted movie (80). Bologna is good and so are Richard Lynch (knife throwing Cajun gator hunter), and Steve Railsback (killer real estate developer).

The carnival giant gator attack is OK, but too much time is spent on a rookie cop and his new love interest. Also with Brock Peters (police chief), Dee Wallace-Stone (lab technician wife), Bill Daily from I DREAM OF JEANIE (corrupt mayor) and Kane Holder. It was made for ABC TV (where we saw it) but picked up for distribution by New Line.

FLESH GORDON AND THE COSMIC CHEERLEADERS (New Horizons, 89) D/S Howard Ziehm, S Douglas Frisby, P Maurice Smith

Blonde Canadian kick boxer Vince Murdocco stars in this very cheap looking sequel that looks like the worst of Troma. Like the original, it's a sex comedy parody of the old serials, but this time the animation is almost non existent,

and the nudity is minimal. "Naked" women even wear G strings. If you have to see singing Turd People, a farting asteroid and a homosexual dick head monster, I guess they're the selling points here. The original 1972 FLESH GORDON (also by Ziehm) is still around on tape so why bother with this? It was filmed in Detroit and Canada.

WITCHBOARD 2 (Republic, 93) D/S Kevin S. Tenney, P Walter Josten

Blonde Ami Dolenz stars as an artist/accountant who moves into a furnished loft building. She falls under the spell of a Ouija board and the spirit of "Susan" (Julie Michaels). With false scares, flying killer tools, a possessed car and an automatic writer. John Gatins co-stars with Timothy Gibb, Lorraine Newman as an ex-hippy landlady, and Marvin Kaplan as a "Jewish occultist." Part 3 has been announced.

AMITYVILLE -A NEW GENERATION (Republic, 93) D John Murlowski, P/S Chris DeFaria, S Antonio M. Toro

Blonde Lala Sloatman (formally billed as just Lala) stars as an artist who moves into a loft building (sound familiar?). People see their deaths in a haunted mirror and lengthy flashbacks to an asylum "explain" it all. With Ross Partridge, Terry O'Quinn as a police det., Julia Nickson-Soul as Suki, another artist, David Naughton as the landlord and Richard Roundtree as a bald artist. Lala and Julia have topless scenes.

SHORTS/DOCS...

TALES OF FRANKENSTEIN (Sinister, 58) D Curt Siodmak, S Katherine and Henry Kutter, P Michael Carreras

It was great to see this after hearing about it for so long. Too bad it never became a series. I guess the determined Baron (Anton Diffring) would have returned each week to steal more brains, break more laws and make more creatures. Don Megowan is the Karloff look monster but Helen Wescott has a more important role. This impressive Hammer studios pilot opens with scenes lifted from the Inner Sanctum series and DRACULA. **THE PROFESSOR (Sinister, 58) D/S Tom McCain** A local sheriff is killed with "maniacal fury", commie spies meet in a library and a missing scientist (Doug Hobart) turns out to be a howling werewolf. The balding professor who had worked on a secret atomic project calls him "a soul, crying in the miseries of Hell". Too many characters clutter the plot and we don't see much of Hobart, but this fun, rare TV pilot film was made by live spook show operators in Dayton, Ohio! Both less than 1/2 hr. b/w titles are on the same tape (including intermission trailers).

I WAS A TEENAGE SERIAL KILLER (92) D/S/cine./edit Sarah Jacobson Kristin Calabrese (who resembles a young Barbara Hershey with a nose ring) stars as Mary, a young woman on the road who kills men, usually for what they say to her ("Great ass!", "You need to have kids...."). Mary briefly finds love with a (male) killer and the mood successfully

changes from comic to serious. Despite the "feminist" theme, even the kind of guys she kills could enjoy the murders, humor - and Calabrese's nude sex scene. The 21 yr. old director of the very well made 27 mins. b/w 16mm road movie is from Minneapolis and was a student of George Kuchar. \$13 to Station Wagon Pro., PO Box 471807, S.F., CA 94147.

THE JIM ROSE CIRCUS SIDESHOW (American Visuals, 93) D Jonathon Dayton, Valerie Faris Rose, a very animated and loud



THE JIM ROSE CIRCUS SIDESHOW

MC, has taken traditional some sideshow attractions to new extreme's by presenting this impressive traveling gross-out show for jaded young people in an old (packed) theatre in Seattle. You might have seen sword swallowing, spikes up a nose or worm and glass eating before, but how about a guy who has beer pumped in through his nose (too much coke?) or Mr. Lifo who hangs heavy weights from his nipples and his dick!? Rose's show was also on the Lollapalooza tour. Write 3500 W. Olive #1550, Burbank, CA 91505 for info on this 35 mins. video.

PSYCHEDELIC GLUE SNIFFIN HILLBILLIES (Face Attack) D Craig Smith

Lots of altered found footage, including TV preachers, porn, a two headed transplant and the Ramones are in this 67 mins. super 8 tape. We also see actual Baltimore area brain damaged guys, old people in trailers, freak photos, road kill, people in masks and a demolition derby. It

includes music by Bevis Frond and Helios Creed and the country classic "LSD's Made A Wreck Of Me". \$17 ppd to Face Attack, PO Box 16434, Baltimore, MD 21217

THE COW MOVIE It's about "the sad destruction of the planet Earth" and it features a local parade, a Civil War battle reenactment and a graveyard plus lots of found footage (H. G. Lewis, Japanese stuff, puppets, preachers, porn, Presley and Reagan), even music from THREE PENNY OPERA. In b/w. \$15 to Robert L. Brown, HCR 67 Box) OH-39, Mifflin, PA 17058 **WE'VE COME FOR YOUR DAUGHTERS (CZ, 92)** 9 videos on this comp. I liked Porn Orchard, Hammerbox and Coffin Break best. Some of these Seattle bands sound like Black Sabbath, Blue Cheer or Focus (!) to me. 1407 E. Madison #41, Seattle, WA 98122.

MORE THAN A HANDFUL (91) D Justice Howard In a series of (soft core) segments with video tricks and rock music (by Poetic Justice, Cruzados...), women (mostly former porn stars) dance, strip, swim, sunbathe, wash cars and fondle each other. Justice, the blonde with the largest breasts, rides a Harley. Also with the tattooed Viper, Trinity Lorens, Sharon Mitchell, Jasper and red haired performance artist Kerine Elkins. This tape was produced for men. \$30 to Box 3896, Hollywood, CA 90078 **SLUTS AND GODDESSES (92) P/D Maria Beatty, Annie Sprinkle** In a series of (soft core) segments with video tricks, 6 women (of all sizes and colors) demonstrate wild makeup, jewelry, tattoos, piercing, dancing, singing, breathing, exorcising, spanking and lesbian lovemaking. Former porn star "Sprinkle" hosts the 52 mins. "video workshop", designed to make you "happier and healthier". This tape was produced for women. PO Box 435, Prince St ST., NYC 10012.

PV

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PERVERSION (Estupro-Perversao) 1978 color

This movie is sick! Marins plays a millionaire with bizarre sexual habits. In one of his most "inspired" moments, he bites off a girl's nipple only to show it as a trophy to his friends. The original title *Estupro* (Rape) had to be changed due to censorship.



THE END OF MAN (Finis Hominis) 1971 b&w

This is Marins' "serious" movie. He plays Finis Hominis, a preacher with alleged supernatural powers. See Mojica waking up the dead, curing paraplegics and penetrating the psychedelic world of the hippies. A very interesting study on the exploration of faith and mysticism.



THE STRANGE HOSTEL OF NAKED PLEASURES (A Estranha Hosteria dos Prazeres) 1975 color

Produced by Jose' Mojica Marins and directed by his disciple Marcelo Motta, this horror movie shows Mojica as the owner of a haunted hostel where the guests can make their most abnormal dreams come true. The many bizarre scenes invoke the same ambience as his earlier banned film *Awakenings of the Beast* (1968). There's plenty of violence.



THIS NIGHT I WILL POSSESS YOUR CORPSE (Esta Noite Encarnarei no Teu Cadaver) 1968 b&w w/color insert

In this sequel to the classic *At Midnight I Will Take Your Soul*, Ze do Caixao (Coffin Joe) continues his search for the perfect woman that will give him a perfect child. This film has some of the most intense horror scenes of Mojica's career. See him crushing people's heads in his horror chamber, torturing innocent women with 50 real tarantulas and finally meeting the incarnated spirits. The movie is in black & white, except for an outstanding sequence in which Coffin Joe is dragged to Hell, where he is forced to watch all kinds of atrocities. The poster for this movie reads: "SEE HELL IN COLOR!"

.....

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STUART LANCASTER



Interview by John Donnelly

Lancaster is the only actor that I can think of that worked for cult figures Russ Meyer, David F. Friedman and Larry Buchanan. Tim Burton, a fan of Lancaster (and *FASTER PUSSYCAT ! KILL! KILL!*) recently cast the 70 - something actor in two features. Lancaster's family history is a story in itself.

Stuart Lancaster is also part of one of the most famous families in American history. His grandfather was Charles Ringling. Charles was one of the five Ringling Brothers who started their famous circus out of Baraboo, Wisconsin in 1884. The brothers later bought out the Forepaugh-Sells Circus and the (P. T.) Barnum & Bailey circus, became the American circus and made millions over the years. In 1919, "a substantial portion of the Ringling Circus empire passed from the founders to their wives and children, but (the two surviving brothers) John and Charles ran the show. Charles Ringling supervised overall operation of the giant Ringling Brothers and Barnum & Bailey Circus from his Pullman car, the Caledonia, from the start of the 1919 season until his death in 1926." (Circus facts from "Circus Press Agent" by Gene Plowden.) Charles and the more famous John

lived in Sarasota, the winter headquarters of the circus. John Ringling lost control of the circus in 1932. When John died in 36, a nephew (John Ringling North) became president.

Charles Ringling's daughter (Lancaster's mother) was named Hester. Stuart was born in 1920 and grew up in Sarasota and Evanston, Illinois. He attended Rollins College in Winter Park, Florida for a year in 1936 then, with aspirations of becoming a painter, transferred to the Ringling School Of Art in Sarasota. Near the end of his last year in school, a friend asked him to act in a play, a comedy called "Yes, My Darling Daughter." He performed confidently despite opening night jitters. "I puked up dinner and prayed for the theatre to catch fire!" He told his mother, "To hell with painting" after the first performance.

He spent WWII as a Navy transport pilot ("It was a really easy duty") and returned home to spend time in local theatre in Florida and Cleveland. He studied acting in New York at the American Theatre Wing, an offshoot of the Stagedoor Canteen set up for returning GI actors. The big New York acting teachers, including Lee Strasberg, taught there at the time. Around 1952 he returned to Sarasota to start his own theatre, an equity winter stock company. Eventually because of his own admitted business inexperience he

lost much of the around a half million dollars of inherited family money ("I couldn't make a go of it financially"). David F. Friedman, who later hired Lancaster as an actor several times, says, "He blew the first half million on live theatre in Sarasota then lived on the second half million he received in payments." Before leaving for Hollywood, Lancaster, already past 40, got his first taste of acting on camera. He acted on *TALLAHASSEE 7000*, a 26 episode syndicated series, starring Walter Matthau as a special agent for the Florida Sheriff's Bureau. It was filmed on location.

More TV work came in Hollywood. He was on *BRANDED* (created by Larry Cohen), *THE FUGITIVE* (three times) and the *OUTER LIMITS* episode "Tourist Attraction," about a lizard/fish in South America. Ralph Meeker starred and Lancaster was the skipper of a boat. Lancaster enjoyed acting with most everyone he acted with in Hollywood but Meeker was an exception. "He was a nasty guy, a real prick. He had a foul mouth, even in front of women, that wasn't acceptable then like it is now. He would tell the director or cameraman, 'fuck you.' They asked him to put on an underwater wristwatch for this one scene and he said, 'fuck you!' then he said, 'OK, I'll put it on my cock.'"

In 1964 an old friend from Florida, George Costello, called Stuart to introduce him to Russ Meyer. As part of Eve Productions, Costello went on to be an associate producer of seven of Meyer's movies from 65 to 68. At the time, Meyer was casting *MUDHONEY*. With Costello's help, Lancaster landed the role of the aging farmer. Meyer's followup to his hit *LORNA* was another black and white rural

drama, this time set in Spooner, Missouri during the depression. Lute Wade (Lancaster) is the uncle of Hannah Brenshaw (Antoinette Cristiani) and the new boss of ex-con Calif (John Furlong).



FASTER PUSSYCAT! KILL! KILL!

The maid came into the laundry room and found him in the dirty laundry hamper, stark naked and doing this (indicates jerking off) and shouting obscenities. But I think that story's probably exaggerated. He was a helluva good actor, though." German actress Rena Horten (Renate Hutte) as the deaf mute Eula had the



GOOD MORNING AND GOODBYE!

Stuart became friends with Meyer and actor Furlong. "He's still a good friend. He used to drink and get into these hilarious comedy routines. He stopped drinking, but he's still very funny. I directed him in a couple of plays later on." Top billed Hal Hopper is the evil Sidney Brenshaw. "We used to call him Hal 'Hamper.' We all stayed in this motel.

eye popping nude scenes. Franklin Bolger is the fire and brimstone preacher and Lorna Maitland is Clara Belle.

"At the first screening of *MUDHONEY* there was a guy there laughing so hard I thought he was gonna have a heart attack. My theory is that Russ started out to make a fairly exciting a d v e n t u r e -sexploitation film and

it became so funny that he switched his modus operandi. He began to get more extreme and exaggerated for comic effect." *MUDHONEY* was sometimes double billed with Lancaster's second Meyer movie, *FASTER PUSSYCAT! KILL! KILL!* starting in August of 65. *MUDHONEY* was also released as *ROPE OF FLESH* with ads showing the lynching scene and claiming it was "More shocking than *PEYTON PLACE!*, Bawdier than *TOBACCO ROAD!* and Earthier than *GOD'S LITTLE ACRE!*"

Although it was a flop when released, *FASTER*

***Faster,* PUSSYCAT! KILL! KILL!**

PUSSYCAT! is now rightly considered a cult classic and one of Meyer's best features. Lancaster was the bitter handicapped recluse "old man" in a wheelchair, who is eventually run down by the awesome Varla (Tura Satana). "Tura Satana was very nice. She took us all out to a Japanese restaurant and she did all the ordering." Dennis Busch played his muscle-bound son 'Vegetable.' "I don't know what happened to Dennis. He was a good commercial artist and a real body builder. He took his weights out on the set and would work out after shooting. One day we were sitting around and he was curling some weights and he looked at his muscles and said 'I'm getting too big.' And I thought, 'Well, why don't you stop lifting weights then?' I also directed him in a one act play later called 'Hope Is A Thing With Feathers,' about a group of bums trying to catch ducks. John Furlong was also in it. "Stuart enjoyed the camaraderie that developed among the actors and small crews on these films. "We all got to be friends and the atmosphere was very relaxed. I mean, we worked hard. Especially with Russ, he could be demanding. But I could always talk to the cameraman and I learned a lot about the technical aspects of acting in front of a camera. The actors would help the crew out a lot of times, which I enjoyed. Once, I had to slate myself. I'd hold up the slate and go 'Scene 74, take 5...clap,' throw the slate away and start acting."

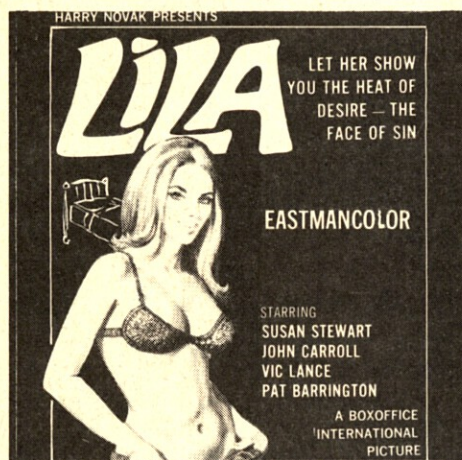
Lancaster's favorite Meyer feature is GOOD MORNING AND GOODBYE! (this time in color). Angel (Alaina Capri) cheats on and humiliates her rich impotent farmer husband Burt (Lancaster). Stone, a construction worker (Patrick Wright) has affairs with Angel and Burt's young daughter. Everything turns out all right though after Burt meets "the catalyst," (Haji). "She was supposed to be a sorceress and had her own pet snake." She yanks him upside down by his ankles on a rope trap in the woods. "When I was screaming in agony, I wasn't acting. The rope was cutting into my ankles. We did like 17 takes and every time George (Costello) would haul me up. I'd eaten a big lunch and I kept throwing up all these carrots." There was also a fight scene in a rock quarry. "I had to fall into this bulldozer. It was 100 degrees out that day and the metal bulldozer had been sitting out in the sun baking. I was supposed to lay on this scorching metal, supposedly unconscious. Russ kept yelling, 'Quit moving!'"

"In one scene, I had to jump into bed with her (Capri). George said, 'Here, Ace, wear this jockstrap so you won't be embarrassed.' I walked into the room and Russ said, 'Oh no no. Lose the jock.' So, I had to expose myself and everybody's looking at me. Then I got in bed and I had to climb on top of this woman and I guess I was pretty excited. She got mad at me, 'What's the matter with you? Can't you control yourself?' I said, 'No!' And then we had to relight the scene. I'm lying in bed waiting and the next thing I know, Russ is yelling, 'Stuart's asleep!' He thought I'd lost interest in the film. I was just tired and the heat from the lights made me drowsy. So I got yelled at by both of them, one for being too interested and one for not being interested enough."

The only nudity is a woman running in a field shown at the beginning and at the end. Joe Perrin, who narrates this and several other Meyer films, was also the control voice on THE OUTER LIMITS. Lancaster calls Meyer "a unique and unpredictable personality." "Once I tried to give him a left-handed compliment. I said, 'Russ, with all your ability, when are you going to make a really good picture?' He turned livid and ripped the phone out of the wall. He didn't speak to me for a couple of years until he wanted me for THE SEVEN MINUTES. Otherwise, Russ has been a loyal friend to the people who've worked for him." Stuart and Meyer remain friends (and neighbors).

Meanwhile, Lancaster went to work for others. A.I.P.'s biker hit, THE BORN LOSERS was the original Billy Jack movie, directed by Tom Laughlin. Lancaster appeared as the ineffective sheriff (called Jellyfish) of a beach town overrun with bikers. "They used some real Hell's Angels. We were shooting in Seal Beach and a lot of people came out to watch. The mayor came out and didn't like the way the bikers were behaving and he threw everyone out. I had a scene with Jane Russell in that picture. That was interesting. She seemed nice. She was still very good looking in those days. I didn't really get to know her. She only came in for one day of shooting." After BILLY JACK (71) became a hit, A.I.P. re-released THE BORN LOSERS. A lot more people saw it (and bought the soundtrack featuring Davie Allen music).

MANTIS IN LACE or LILA (PV #5) from Harry Novak's Boxoffice International was next. It's become a minor cult film itself, since being released on tape. Susan Stewart stars as Lila, a sexy topless dancer. She



takes LSD, takes men to a secret warehouse, has sex with them while hallucinating, and kills them. Lancaster plays Frank Ackerman, a psychologist who tries to analyze her. She dances for him in a see-thru nightie. During sex, he turns into a mad surgeon with a syringe. (The fast editing by Pete Perry is excellent). The interesting cinematography is by Laszlo Kovacs, shortly before he did *EASY RIDER*. *MANTIS* is the "softer" version that played in drive-ins. *LILA* is a longer version with more nudity and blood, intended for the adults only crowd. Both can be found on tape.

Lancaster met producer David F. Friedman through Meyer and acted in two of his Entertainment Ventures movies, both directed by Richard Kanter. Both times his character name is Kenyon Adler. In *THAR SHE BLOWS*, he's a wealthy industrialist who charts a yacht and brings some starlets and his pimp Phil Latio (the late John Alderman). A flashback shows how the impotent Captain Frigate (Vincent Stevens) was gouged in the groin with a hook. Shari Mann is his sister. The adults only movie features sex, showers, spanking, lesbian scenes, masturbation and suicide. *STARLET* (PV #11) is a softcore behind the scenes look at the making of a nudie movie called "Youth In Babylon" (later the name of Friedman's first book). Lancaster and Alderman (as "Phil Latio" again) are the filmmakers. Shari Mann also returned to star as the actress who sleeps her way to the top and becomes "Starliss Knight." Friedman remade this in 84 as *MATINEE IDOL*, a hard core feature. Lancaster also dubbed the voice of the king for Friedman's made in West Germany feature *THE LONG SWIFT SWORD OF SIEGFRIED* (or *MAIDENQUEST* on tape - PV #6) featuring Sybil Danning. Lancaster's deep distinctive voice has been used for voiceovers in other projects over the years, but he doesn't remember titles.

THE SECRET SEX LIVES OF ROMEO AND JULIET (1969) from Boxoffice International was produced and directed by Peter Stootsberry (Peter Perry). Shakespeare's play is performed at the Globe Theatre to a drunken all male audience. Some of the humor is in the spirit of the then popular *LAUGH-IN* program. The women in the cast take their clothes off a lot and most of them have red hair. Forman Shane (from A. C. Stephens movies) stars as Romeo and Dicora Carse is Juliet. Lancaster is Capulet. The sex comedy was re-rated NC-17 in 1990. Two other 1969 releases are not available on tape (yet). *PRECIOUS JEWELS* is about a jewel thief (Don Auld). William Stagg directed. Grads Corp. also released titles like *RAW LOVE*, *TURN ME ON!* and *BUNNY AND CLOD*. *THE SATIN MUSHROOM*, from the same company is about an heiress (Matla Bridgestone), a guitar player and a bullfighter. Lancaster plays a Mexican lawyer. It was directed by Don Brown and was partially shot in Mexico.

Lancaster says he doesn't remember either one of them, but doesn't deny he was in them.

Lancaster's third and final feature for Boxoffice International was *WILBUR AND THE BABY FACTORY* (aka *THE LOVING MACHINE*), a bizarre science fiction, sex comedy about an anti-war protester (Tom Shea) who is drafted then accepts an alternative job fathering 2,000 children planned as members of a perfect future race. Lancaster is W. W., the wheelchair bound billionaire behind the whole crazy baby factory scheme. "I played a man with a tiny penis. I have a midget for a wife because I couldn't satisfy a normal woman. I had to give this speech where I said, 'me and my two inch penis,' but I didn't think that sounded small enough, so I made it an inch and 5/8." Ronee Blakley (*NASHVILLE*) shows up as a protest singer. The credited director/writer was Tom Wolfe, but Lancaster says his real name was McGowan, (who had been an associate producer of Meyer's *CHERRY, HARRY AND RACQUEL*).



THE LOCH NESS HORROR

The obscure counterculture movie *CAPTAIN MILKSHAKE* was produced, directed and written by Richard Crawford, who managed to assemble a great 60s soundtrack including choice cuts by the Steve Miller Band, Quicksilver, Country Joe And The Fish and several by Kaleidoscope. Geoff Gage stars as a Marine on leave from Viet Nam who becomes involved with hippies in a commune, drug running and anti-war protests. Lancaster had a small part as a cab driver. It was filmed in San Diego and Berkeley.

Russ Meyer called Lancaster back for small roles in three more features in the 70s. He was Dr. Roger Trimble in the all star box office flop *THE SEVEN MINUTES* (Meyer's second feature for 20th Century). He was Lute in *SUPERVIXENS* and "the man from smalltown U.S.A." in *BENEATH THE VALLEY OF THE ULTRAVIXENS* (Meyer's last feature to date). In *SUPERVIXENS*, he had to run

naked across a barnyard clutching a chicken to his crotch. "Something went wrong with it, so we had to reshoot it in Russ' backyard. It was really cold and I'm completely naked with this chicken in front of me. Russ yells 'Hurry up before the police get here!' I had visions of myself arrested and the headlines: Ringling Grandson Apprehended for Weird Behavior with a Chicken!" Meyer later shot some scenes of Lancaster for the mythical, still unreleased "Breast Of Russ Meyer" epic.

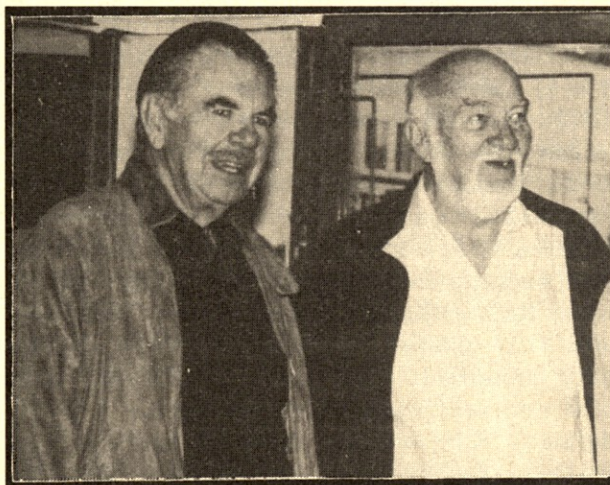
George Costello also introduced Stuart to Texas filmmaker Larry

Buchanan. "George was making this picture called **SEX AND THE ANIMALS**

(1970), an animal porno film, and Larry was helping him edit or something. Larry was a very handsome, distinguished Southern gentleman. He was very grand, and a nice guy to work with." Stuart was in four Larry Buchanan features in a row and appears in a fifth thanks to old footage. First was the Monroe bio **GOODBYE NORMA JEAN** (PV # 4), which Debra Hill was the script supervisor for, then he was a prospector in **MISTRESS OF THE APES**. He was a victim in **THE LOCH NESS HORROR** (filmed as **NESSIE**). "For a low budget film, they went to great lengths to build the monster. It had about 20 hydraulic controls and was made of rubber. In the movie, it bites me on the head. It was a little terrifying because I didn't know if the guys running the thing knew what they were doing. They'd push all these levers and teeth would open and blood would spurt out. It was pretty realistic except it didn't have a

body. They couldn't afford to make the whole thing."

He was a cab driver in Buchanan's **DOWN ON US** (PV #1), about how the government had Janis, Jimi and Jim Morrison killed. It was retitled **BEYOND THE DOORS** on tape after Oliver Stone's movie was released. Nearly one hour (!) of footage from **GOODBYE NORMA JEAN** was re-used in Buchanan's second Marilyn bio **GOODNIGHT SWEET MARILYN**. Now in his mid 70s, and living (near Meyer) in the Hollywood Hills, Lancaster still acts in features occasionally. Tim Burton is obviously a fan and has used Lancaster twice - so far. In **EDWARD SCISSORHANDS**, he has



Stuart with Russ Meyer at HOLLYWOOD BOOK AND POSTER.

some lines as a neighbor and he's the doctor who delivers the Penguin in the opening of **BATMAN RETURNS**. Stuart also remains active in the theatre. Last year, he was preparing for the L.A. opening of a stage adaptation of "Spoon River Anthology."

Fortunately for us, Stuart ignored the advice of the managing director of the Cleveland Playhouse in the early 50s. "I had just finished acting in a play there and I asked him what he thought of my chances as an actor. He turned and looked out the window for a few seconds, then turned back to me and said, 'Have you thought of going into any other line of work?'"

Thanks to David F. Friedman for first telling us about Lancaster's background.

PV

- 61 On **TALLAHASSEE 7000** (syndicated series)
- 63 **OUTER LIMITS: TOURIST ATTRACTION** (MGM)
- 65 On **BRANDED** (NBC series)
- MUDHONEY** (ROPE OF FLESH) (RM)
- 66 **FASTER PUSSYCAT! KILL! KILL!** (RM)
- 67 **GOOD MORNING AND GOODBYE** (RM)
- THE BORN LOSERS** (Vestron)
- 68 **MANTIS IN LACE** (LILA) (Something Weird)
- 69 **THAR SHE BLOWS** (Something Weird)
- STARLET!** (Something Weird)
- THE SECRET SEX LIVES OF ROMEO AND JULIET** (Something Weird)
- PRECIOUS JEWELS**
- THE SATIN MUSHROOM**
- 70 **WILBUR AND THE BABY FACTORY** (Something Weird)
- CAPTAIN MILKSHAKE**
- 71 **THE LONG SWIFT SWORD OF SIEGFRIED** (MAIDENQUEST) (Private Screenings) (voice)
- THE SEVEN MINUTES**

- 75 **SUPERVIXENS** (RM)
- GOODBYE NORMA JEAN** (HBO)
- 79 **BENEATH THE VALLEY OF THE ULTRAVIXENS** (RM)
- 81 **MISTRESS OF THE APES** (Monterey)
- 82 **THE LOCH NESS HORROR** (Monterey)
- 83 **BEYOND THE DOORS** (DOWN ON US) (Unicorn)
- 88 **THE NAKED GUN** (Par.) (voiceover)
- 89 **GOODNIGHT SWEET MARILYN** (Off Hollywood)
- 90 **EDWARD SCISSORHANDS** (Fox)
- 92 **BATMAN RETURNS** (Warner)

Also on **THE FUGITIVE** (3 times), **PEYTON PLACE**, **HOGAN'S HEROES** and **ROCKFORD FILES**. Lancaster was on other TV shows and did voiceovers for other features and commercials. Russ Meyer titles can be ordered from Meyer himself at (213) 466-7791. Something Weird is a good source for the Friedman and Novak produced titles. Some of the Friedman titles can also still be found from Private Screenings.

SPARE PARTS



By DALE
ASHMUN

Buckle up, gang while I unleash the latest load of all the parts that are fit to spare...

IF THIS IS TUESDAY DEPT... The 1994 edition of the TELEGRAPH AVE. ST. calendar is the 4th tribute by B. N. Duncan & Ace Backwards to some of Berkeley's most colorful characters. Send \$10 to Ace at 1630 University Ave. #26, Berkeley, CA 94703 to mark time with the Mud People, the Naked Guy and more.

TASTE TEST DEPT... Mitch O'Connell sent us his superfine volume, GOOD TASTE GONE BAD (\$15 to Good Taste Products, Box 267869, Chic., Ill 60626), which collects 88 pgs. of Mitch's cool comics and sexy full pg. visual treats. If you've dug his work in Spy, Playboy & Lampoon, you'll wanna latch onto this project pronto.

TONS O' COMIX DEPT... Art Baxter sent in SPUD #1 (\$3 to Art at Box 4673, Phil., PA 19127) which reveals the exploits of Moze Dogeruptus, Simon the Puke and Plank E. Woodfield in this "Catholic Guilt" issue. Send \$2 to Joseph Williams (PO Box 1451, Orlando, FL 32802) and he'll shoot back a copy of DEMENTED COMIX, with tales that live up to the title. Strange things are happening in Maine and you can read about them in MAINE ZOMBIE LOBSTERMEN (\$2.50 to Mike Hall, Box 221, Lincolnville, ME 04850). Them lobsters don't have a chance!



John Mitchell and Jane Christy sent their unusual comic VERY VICKY, which John describes as an "update of Betty and Veronica by way of OCEAN'S II and Screamin Jay Hawkins." Send John \$3.50 to Box 38328, Cambridge, MA 02238 for the latest issue. FURRLOUGH features stories about various Feline characters. #10 is an "all science fiction" issue, highlighted by Mark Shaw's "Walter Kitty" story. (\$3.50 to Antarctic Press, 7272 Wurzbach #204, San Antonio, TX 78240). Dispatch a dollar to Sirk Pro., Box 8619, Pitts., PA 15221 and you'll receive a sample of GOON, OOMPH! or other Sirk mini-mags that feature graphic style akin to 1950s skin magazines.

PRIMAL RANTS DEPT...

That ol' rant master Alex Rawls has whipped up RANT BOY #2 (\$1 to 4315 Perrier, New Orleans, LA 70115) and another unnerving collection of "found" printed matter in the hysterical mode.

YOU MAKE MY HEART SING DEPT...

Look out for WILD THING #2, bigger and better than the premiere issue. This issue focuses on HOT RODS and includes S. Clay Wilson, Spain, The Pizz and

Alan "Eye Bone" Eglington among it's staff of stellar artists. (\$6 to Wild Things, Box 23794, San Jose, CA 95123).

MIXED BAG DEPT... SHEMP! is a "low life culture" freebie that extolls it's readers to "tune in! Turn on! throw up!" Check it out via an S.A.S.E. to editor Larry Yoshida, 593

Waikala, Kahului, HI 96732. Send one measly dollar to Jon Hammer for a copy of the ultra cool GOOFBALLS (187 Bedford Ave., Box 11, Brooklyn, NY 11211). This 1st issue spouts off on books, films, music, warped attitudes and includes a bonus board game - Hangoverland. I'll drink to that. That same \$1 tariff applies to PSYCHOHOLICS UNANIMOUS (to Joni Lee, 2355 Charring Cross S. E., Grand Rapids, MI 49546). #5 includes a Red Kross interview and Joni's report on the Baltimore Fanex convention. Editor Chas only wants 4 29¢ stamps for a copy of GLOSSOLALIA (2041 N. Vermont #402, L.A., CA 90027). Request the Aug., 93 ish, which features a chat with Pat Todd of Lazy Cowgirls and Rev. Rob Shaffner., co-owner of Mondo Video in Hollywood.



From CURSE OF THE WEIRD

SPECIAL THANKS DEPT... To Rick Mills for the groovy comp CD B-MOVIE BRAIN starring the 3-D Invisibles, the Zombie Killers and more (info from Neurotic Bop, Box 1009, Royal Oak, MI 48068), to Sensible Records (20 Shudell Ave., Toronto, Ontario, M4J 1C6, Canada) for the final vinyl offerings from THE TEN COMMANDMENTS, "Miracle Mile," and to Mort Todd for laying out copies of MONSTER MENACE and CURSE OF THE WEIRD, reprints of creep stories from the era when Marvel was called Atlas Comics. And that's a wrap, Jack!

You can reach *IT'S HAPPENING* at PO Box 4131 Carlsbad, CA 92018. Host/creator Dominic Priore is no longer at the # we listed last issue. The show now has "45" episodes and should be aired in S. F. and NYC soon.
-MJW

PV

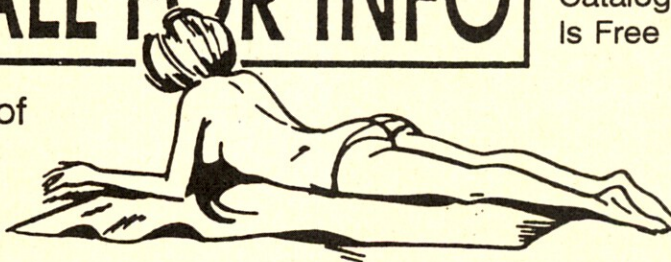
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Video Search Of Miami is involved in an extensive task of adding English subtitles to foreign language films. Now, for the first time, the films of Jean Rollin, Dario Argento, Jess Franco, Joe D'Amato (to mention a few) can be seen and appreciated in English! A team of translators are working full-time to bring a potpourri of other-wise unavailable films to our members. Write to **Video Search** today!



Fanzines

These are some of the (movie related) fanzines (and magazines) we received recently from various places. Write to them for sample prices or subscription rates if we didn't list them. If your zine hasn't been in this column yet (or for a long time), maybe it's because you forgot to send them. All zines are illustrated and "normal" page size unless otherwise noted.

CRITICAL CONDITION (#6, \$2.50) This always entertaining 28 pg. xerox zine features reviews (not the obvious stuff), retitled videos and a feature section on Harry Novak and his Boxoffice Int. company. Editor Fred Adelman always turns up ads I've never seen, too. 215 B Overmount Ave., West Paterson, NJ 07424. 4 quarterly issues for \$9.

CULT CHARACTERS (\$2, \$4) Each 20 pg. xerox issue features films and brief introductions to 5 "unsung character actors." This time it's David Carradine, Robert Davi, Charles Dierkop, the late Christopher Connelly and one I didn't know about - Tony Burton (from ROCKY movies). 1799 Batview Dr., Ft. Wayne, IN 46815. Editor Gene Fresse already has announced the contents of the next 8 issues.

ETC (European Trash Cinema) (Vol. 2 #8, \$6) ETC breaks new ground with interviews with beautiful part time blonde French former porn star Brigitte Lahaie (real name Van Meerhaegue) and her frequent director Jean Rollin. With complete filmographies and some great pics plus Argento's TRAUMA, Claude Chabrol and more. 40 pgs. with color cover. Craig Ledbetter also edits Asian Trash Cinema. PO Box 5367 Kingwood, TX 77325.

FAMOUS MONSTERS OF FILMLAND (#201, \$5.95) After 10 years, Forry Ackerman's F. M. is back from a new publisher and it looks just like it did in its 60s heyday, but with slicker paper. This 100 pg. issue has a great Kelly Freas MASQUE OF THE RED DEATH cover, features on Ed Wood, Vincent Price, the F. M. con that launced #200, the Black Lagoon Creature and Universal horror movies on tape. There's even a 1962 picture of Joe Franklin! #202 should be out by now too. Welcome back! Dynacomm is at PO Box 9669, N. Hollywood, CA, 91609. Add \$2 postage for single issues.

HOLLYWOOD HORROR CLASSICS (#1, \$7.50) The 4 Universal 40s Mummy movies each have a chapter, including cast and crew info. #2 will be the Lycanthropy issue. 54 pgs with full color MUMMY'S TOMB ad back cover. Mike Gelino, PO Box 510492, Salt Lake City, UT 84151.

THE JOE BOB REPORT (Vol. IX #25, \$3) If your local paper doesn't carry Joe Bob's columns, they're all here, along with these great composite video reviews written by a team of readers and other news and funny and/or opinionated Joe Bob stuff. This 16 pg. bi-weekly used to be "We Are The Weird," but I guess that spoof title had gotten a little dated.

\$65 a year. PO Box 2002 Dallas, TX 75221.

LASER'S EDGE (#1, \$2.50) 16 pgs. Readers who buy laser discs should like this. It's all reviews of mostly PSYCHOTRONIC type laser releases (including 10 vampire movies and widescreen Bruce Lee) and is written by a team of reviewers including Joseph Parda (formerly of The Exploitation Journal). Robert Grippio, PO Box 1092 N. Baldwin, NY 11510.

LOUIE LOUIE REPORT (\$5, \$1.50) Now that you have the book (PV#16) check out the zine. Read about Louie in movies, newly released versions (Johnny Winter, Iggy Pop...), see Louie cartoons and wait for a Louie movie. Eric Prodoehl, PO Box 2430, Santa Clara, CA 95055.

MIDNIGHT MARQUEE (#45, \$5.95) The 30th (!) anniversary issue of the only fanzine that's older than a lot of you, features a Christopher Lee interview, features on ISLAND OF LOST SOULS, MAD LOVE, METROPOLIS and BEAST FROM 20,000 FATHOMS, Vampire Films Of The 70s (there were a lot) and much more. It's a big 102 pgs with color covers. Also ask editor Gary Svehla about the conventions he sponsors every year. 9721 Britany Lane, Baltimore, MD 21234.

MONSTER! INTERNATIONAL (#3, \$5.95) This is a special eye popping, deluxe Jose Mojica Marins/Ze Do Caixao issue. About 1/2 of the 68 pgs. are filled with detailed info about and rare photos of the life and films of the Brazilian horror director/star that guest editor Horacio Higuici does not call "Coffin Joe." Also with Exorcist movies, Franco's ATTACK OF THE ROBOTS and reviews. Timothy Paxton, MPO Box 67, Oberlin, OH 44074 or you can order from us.

PARTS (#11) Last issue we incorrectly said

that PARTS, the world's only Jeffrey Combs fanzine is history. It deals with everything with Combs plus REANIMATOR, H.P. Lovecraft, Stuart Gordon, Brian Yuzna (and the actors in their movies) plus some fiction and even unrelated movies, too. 4 issues for \$10 to Friday Jones, 451 Moody St. #134, Waltham, MA 02154.

PREVUE (#91, \$3.95) The first new look "Pin Up Special" issue featured lots of color lingerie shots of USA cable UP ALL NIGHT hostess (and covergirl) Rhonda Shear plus lots of great full color pulp covers (all featuring women), Ginger Lynn, Rene Russo, Tia Carrera and (as usual) tons of ads for erotic books, calendars... On newsstands or write: Supergraphics, Box 4489, Reading, PA 19606.

SCREAM (#3, \$3.95) Read about DERANGED and the films of Jodorowsky plus an interview with Crackers from PINK FLAMINGOS and Johnny Legend on how he bought one of the original OUTER LIMITS



From TEENAGE GANG DEBS

Zantis for 75¢. It's 44 pgs. and has reviews too. On some newsstands or write Daryl Mayeski, 490 S. Franklin St., Wilkes-Barre, PA 18702.

TEENAGE GANG DEBS (#5, \$2 and 2 stamps) Read about the editor's experiences on the Sally Raphael show, Dynamite magazine and the latest on all those kids from THE BRADY BUNCH and THE PARTRIDGE FAMILY. 24 pgs. Erin and Don Smith, PO Box 1754, Bethesda, MD 20827.

THORAZINE (#3, \$3) Great title and skull cover for this 92 pg. rock and rap music zine that includes reviews of music, books, videos, zines... My favorite section is the many show flyers sent in by readers. Brent Comiskey, Box 571562 Houston, TX 77257.

UGLY THINGS (#12, \$4.50) The main feature in this 64 pg. issue is the detailed history of the horror rock band The Misfits. Also with lots of garage/punk/60s... music (and some movie) reviews and a great Screamin Lord Sutch ad. Mike Stax, 405 W. Washington St. #237, San Diego, CA 92103.

XENENORAMA (#4 \$2) Dinosaur movies (and some TV shows) of the past is the theme of this 16 pg. issue, but my favorite ad is for SUPER STOOGES V. THE WONDER WOMAN! David McRobie, 428 Claydelle Ave., El Cajola, CA 92020.

FOREIGN

DIG IT! (#1, 25 francs) It's a "garage punk" zine featuring The Trashmen, Fleshtones, Monomen and Hot Tuna (!) plus a feature on PSYCHOTRONIC. With a very disorienting dayglow cover. Sylvain Coulon, 32 Rue Pharaon, 31000 Toulouse, France

HEADPRESS (#7, \$10 includes airmail) Ari Roussimoff is interviewed about his TRAIL OF BLOOD and he shares the cover with Joe Coleman. With articles about other extreme artists, the occult, censorship and the "real" Yorkshire ripper. 68 pgs. David Kerekes, PO Box 160, Stockport, Cheshire, SK1 4ET, England

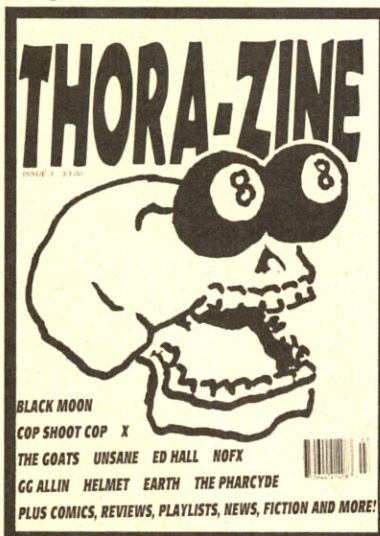
MAGAZINES OF THE MOVIES (\$6.95) The latest annual guide to (pro and) fanzines around the world that deal with movies is 80 pgs (digest size). It's fun to look at (lots of covers), informative and is the best all around info one stop for those of you that can't get enough zines in the mail. Also with features about the world's first monster magazine (Cinema 57) and the short lived Children Of The Night. Ray Stewart, 45 Killybawn Rd. Saintfield, Ballynahinch, Co Down, NI BT24 7JP England.

PERIPHERAL VISIONS (#1, 2.95 pounds) 50 movies from around the world are reviewed in alphabetical order with pretty complete credits and in some detail in this 72 pg. spiral bound zine. Some of the more surprising ones are GONKS GO BEAT, BLACKENSTEIN, THE COMEBACK and a

French OSS 117 movie. Ian McLachlan, 28 Hillside Ave., Kilmacolin, Renfrewshire PA13 4QL Scotland.

RICCARDO FREDA - L'IMAGINATION AU GRAND GALUP. This 40 pg. digest size zine is dedicated to Italian director Freda. You get rare photos from his DEVIL'S COMMANDMENT, CALTIKI, HORRIBLE DR. HICCOCK and his spy and muscle man movies plus full color poster reproductions. This (and some of the earlier) Horror Pictures Collection publications are available from us.

PV



SUN RA - ALIEN AGAINST MANIFEST DESTINY

by John Morton

Some years ago, a moron came up to me and asked, "Did you hear? Man Ray died." I looked at this person incredulously and replied, "Yes, about twelve years ago!", "No way", the moron asserted, "Just two days ago." He meant the dog. I slugged him. Sun Ra had a funny name, also Sun Ra is dead, or at least on a different plane.

LOVER NOT A FIGHTER.

The last time I saw Sun Ra play was three years ago on the Sunday after Thanksgiving. Playing that legendary jazz club, "SOUTHERN HIGH SCHOOL AUDITORIUM." Among the audience of seventy, a mother (one of the people without a clue) told her irritatingly nurtured children, "Yes, those are black people." (Well, perhaps, she said African-Americans). On stage appeared a blonde deb jobber from the sponsoring organization, The Pariah Art Museum. Apologizing for the Arkestra's half hour late starting time, she quipped, "I guess even intergalactic time is relative!"

Ra was brought out supported at each shoulder by Marshall Allen and another Arkestrian. They placed him at the piano where he stayed the entire set, his back to the audience. I am sure this was painful to him as in the past he loved to lead the Arkestra and talk to the audience. He had modified his playing style due to his debilitating stroke. He played in a different time than the band, plucking out notes from seemingly incongruous scales. His



playing was wonderful and geniused. Ra would play an intro and a bespeckled Marshall Allen would frantically search through the foot and a half stack of sheet music at his feet until he found the current arrangement.

HOW COULD RA HAVE CHANGED PLANETS WITHOUT BEING IN A GAP AD?

Ra appearing on NIGHT MUSIC, was questioned by host, the stiff haired David Sanborn, as what his early influences were. Ra replied, "the planets, mythical gods and real ones, flowers." He said, "All musicians are an inspiration to me, no matter what style they play

in." The show's "end jam" was "Space Is The Place" with Sanborn trading free jazz licks with Marshall Allen and Sid Straw singing along with June Tyson. Sanborn should pay for his jazz and Sid should forget it.

I'm glad Ra started to get some of the laurels and recognition he deserved. "Evidence" records reissue of the "Saturn" material is just great. I just want to know who was on the phone that rang only once in the background of "Skylight" off the album "Monorails And Satellites". I was quoted in Clinton Heylin's book, "From The Velvets To The Voidoids" as saying I really didn't understand Sun Ra. In High School, I just started to catch on, now at 480 months, I understand more. I miss him. I'm sending a message across the cosmos, "Thanks Ra," So I'm being maudlin. When my cat "Ra" dies, you can slug me."

(Morton's band was the Electric Eels)

NEVER TO BE FORGOTTEN

CHARLES AIDMAN (68) acted in *COUNTDOWN* (67), *ANGEL*, *ANGEL DOWN WE GO* (70) as the millionaire aviator father and over "400" TV programs. He was on *ONE STEP BEYOND*, *TWILIGHT ZONE* and *THRILLER*. He directed and acted on Broadway, his familiar voice was heard on many commercials and he narrated *THE NEW TWILIGHT ZONE* series.

DON AMECHE (Dominic Felix Amici) (85), from Kenosha, Wisconsin was a radio star (*THE BICKERSONS...*) before becoming a 20th Century Fox movie star (36-48) often in musicals and comedies. He later acted mostly on Broadway but returned for a new film career with *TRADING PLACES* (83), *COCOON* (85), *HARRY AND THE HENDERSONS* (87) and others. Ameche was in *THE THREE MUSKETEERS* (39), the original *HEAVEN CAN WAIT* (43), *PICTURE MOMMY DEAD* (66) and *SUPPOSE THEY GAVE A WAR AND NOBODY CAME* (70).

LEON AMES (Waycroft) (91) from Portland, Indiana was in over 100 features. Some were: *MURDERS IN THE RUE MORGUE* (32) as Pierre Dupin, *THE MYSTERIOUS MR. MOTO* (38) and several other Moto movies, *THE EAST SIDE KIDS* (40), Hitchcock's *MR. AND MRS. SMITH* (41), *THE POSTMAN ALWAYS RINGS TWICE* and *LADY IN THE LAKE* (both 46), *SONG OF THE THIN MAN* (47), *SHERLOCK HOLMES IN NEW YORK* (76), *CLAWS* (77), *TESTAMENT* (83) and *JAKE SPEED* and *PEGGY SUE GOT MARRIED* (both 86). He was in many popular 60s Disney fantasy comedies and was a regular on *MR. ED* (63-65). Ames was the last surviving member of the group of actors who formed SAG in 33. His family was Russian.

JOHN BECK (83) was the producer of *ONE TOUCH OF VENUS* (48), *HARVEY* (50) and many other features. He was also credited with the English language version of *KING KONG VS. GODZILLA* (63).



HARRY BELLAVER (88) was Sgt. Frank Arcaro on *NAKED CITY* (58-63). He was also in the features *ANOTHER THIN MAN* (40), *NO WAY OUT* (50), *SLAUGHTER ON TENTH AVENUE* (57), *GOD TOLD ME TO* (76) and *BLUE COLLAR* (78).

BILL BIXBY (59) from S. F., was one of those rare actors who starred on three popular TV series: *MY FAVORITE MARTIAN* (63-66), *THE COURTSHIP OF EDDIE'S FATHER* (69-72) and *THE INCREDIBLE HULK* (77-82), as David Banner. He later directed and starred in two Hulk TV movies. One short-lived show was *THE MAGICIAN* (73-4). Bixby first acted in industrial films. He was also in the Elvis movies *CLAMBAKE* (67) and *SPEEDWAY* (68), *THE GREAT HOUDINIS* (76)

and *KENTUCKY FRIED MOVIE* (77) and directed many TV shows. He had cancer.

DAVID BRIAN (82) from NYC, was a 50s Warners contract actor who starred on the *MR. DISTRICT ATTORNEY* series (54). He was in *CASTLE OF EVIL* and *CHILDISH THINGS* (both 66), *THE DESTRUCTORS* (67) and Russ Meyer's *THE SEVEN MINUTES* (71). He was also a regular on *THE IMMORTAL* (70-71).

(John) **ANTHONY BURGESS** (Wilson) (76) the critic, linguist and author from England wrote over 50 novels including "Clockwork Orange" (62).

RAYMOND (William Stacy) **BURR** (76), born in British Columbia made his acting debut in *SAN QUENTIN* (46) at RKO. The 6'1" (and sometimes 300 lb. +) character actor was in countless movies, often as bad guys and psychos, including *RUTHLESS* and *RAW DEAL* (both 48), *BLACK MAGIC* (49), *M*, *THE MAGIC CARPET*, *THE WHIP HAND* and *BRIDE OF THE GORILLA* (all 51), *TARZAN AND THE SHE DEVIL* and *THE BLUE GARDENIA* (both 53), *GORILLA AT LARGE* and *REAR WINDOW* (both 54), the US version of *GODZILLA* (56) and *A CRY IN THE NIGHT* (57). *PERRY MASON* (57-66)



Leon Ames — *MURDERS IN THE RUE MORGUE*



Raymond Burr in REAR WINDOW

and 85-93) made him an Emmy winning TV star and he spent most of the rest of career as Mason (or Ironside). Some later features were: Dennis Hopper's *OUT OF THE BLUE* and *THE RETURN* (both 80), *AIRPLANE II* (82) and *GODZILLA 85* (85). Burr was married three times (two of them died) and once owned his own Pacific island. NBC aired a one hour tribute/special about him. Burr had cancer.

PAT BUTTRAM (76), from Addison, Alabama was Mr. Haney on *GREEN ACRES* (65-71). Earlier, he was a comic sidekick to Gene Autry in features and on TV. Buttram also was in *ROUSTABOUT* (64), *SERGEANT DEADHEAD* (65) and *THE SWEET RIDE* (68), appeared on *ALFRED HITCHCOCK* and *THE MUNSTERS* and was a well known Hollywood toastmaster. He was married to actress Sheila Ryan.

HOWARD CAINE (Cohen) (67), from Nashville was on many TV shows including *TWILIGHT ZONE*, *ALFRED HITCHCOCK* and *THE OUTER LIMITS*. He was also in *PAY OF DIE* (60), *PRESSURE POINT* (62) and *HELTHER SKELTER* (76).

MICHAEL CLARKE (49), from NYC, was the Byrds' drummer from 64 until "The Notorious Byrd Brothers" album was recorded (67) and was on a 73 reunion LP. Clarke, who was with the group while they had 7 top 40 hits, died from liver failure. He was the 4th former member of the Byrds to die.

ALBERT COLLINS (61), from Leona Texas played blues on a Telecaster guitar without a pick. He was called "The Iceman" for early instrumental hits like "Frosty" (62), but didn't record an album of new material until the 70s. He received a Grammy in 86. Collins had lung cancer.

KENNETH CONNOR (77) was in most of the "Carry On" movies starting with the first, *CARRY ON SERGEANT* (59). The nervous acting British comedian was also in *THE LADYKILLERS* (55), *NO PLACE LIKE HOMICIDE* (61), *GONKS GO BEAT* (65) and *CAPTAIN NEMO AND THE UNDERWATER CITY* (69). Also see Gerald Thomas.

CYRIL CUSACK (82) The famous Irish stage actor (born in South Africa) made his film debut in 1918. Some titles: *THE BLUE LAGOON* (49), *THE SPY WHO CAME IN FROM THE COLD* (65), *FAHRENHEIT 451* (66), *HAROLD AND MAUDE* and *THE DEVIL'S WIDOW* (both 71) and 1984 (84). His four daughters are all actresses.

DON DEFORE (76) was a regular on *OZZIE AND HARRIET* (52-58) and *HAZEL* (61-65). Features included *A GUY NAMED JOE* (43), *MY FRIEND IRMA* (49) and *DARK CITY* (50). Defore was also on *SCIENCE FICTION THEATRE*, *ALFRED HITCHCOCK* and *FANTASY ISLAND* and was a Republican convention delegate for Reagan and Bush.

JAMES DONALD (76) from Aberdeen, Scotland, was in features from 41. Some were: *LUST FOR LIFE* (56), *BRIDGE ON THE RIVER KWAI* (57), *THE VIKINGS* (58), *THE GREAT ESCAPE* (63), *FIVE MILLION YEARS TO EARTH* (67), as the self sacrificing Dr. Roney, and *THE BIG SLEEP* (78). He also acted on stage and TV (*SUSPICION*, *HITCHCOCK...*).

ROCKIN' DOPSIE Sr. (Alton Rubin Sr.) (61) The famed zydeco musician recorded albums with The Cajun Twisters on Sonet (UK). He died from a heart attack.

GORDON DOUGLAS (85) acted in Hal Roach's "Boy Friends" series, co-directed *GENERAL SPANKY* (36) and dozens of Our Gang shorts starting the same year and several Laurel and Hardy movies. Some titles: *THE DEVIL WITH HITLER* (42), *GILDERSLEEVE'S GHOST* (43), *THE FALCON ON HOLLYWOOD* (44), *ZOMBIES ON BROADWAY* (45), *DICK TRACY VS. CUEBALL* and *SAN QUENTIN* (both 46), *KISS TOMORROW GOODBYE* (50), *I WAS A COMMUNIST FOR THE FBI* (51), *THE IRON MISTRESS* (52), *THEM!* (54), *THE FIEND WHO*



Zita Johann in THE MUMMY

WALKED THE WEST (58), FOLLOW THAT DREAM (62), WAY...WAY OUT (66), IN LIKE FLINT (67), SKULLDUGGERY (70), SLAUGHTER'S BIG RIP OFF (73) and VIVA KNIEVEL! (77), his last feature. He also directed several 60s Frank Sinatra movies.

ARTHUR DREIFUSS (85), from Frankfurt, Germany, directed many features for PRC, Monogram and Columbia, starting in 39, including REG'LAR FELLERS (41), NEARLY EIGHTEEN (43), HIGH SCHOOL HERO (46) and two Boston Blackie movies. Dreifuss later directed many teen appeal features for producer Sam Katzman: LIFE BEGINS AT 17 (58), JUKE BOX RHYTHM (59), RIOT ON SUNSET STRIP and THE LOVE-INS (both 67) plus FOR SINGLES ONLY, THE YOUNG RUNAWAYS and A TIME TO SING starring Hank Williams Jr. (all 68).

FRITZ FELD (93) from Berlin, was a stage actor who made his film debut in DER GOLEM UND DIE TANZERIN (17) and went on to a film career spanning 8 decades. He was in THE LAST COMMAND (28) and many Hollywood features, often as a maitre'd who made a popping sound with his mouth. Some titles: PHANTOM OF THE OPERA (43), THE CATMAN OF PARIS (46), THE SECRET LIFE OF WALTER MITTY (47), THE ERRAND BOY (61) and several other Jerry Lewis comedies, PROMISES! PROMISES! (63) with Jayne Mansfield, THE PHYNX (70), THE COMPUTER WORE TENNIS SHOES (70) and several other Disney movies. He was also in more than one Bowery Boys and Mel Brooks movie. On TV, he was on many programs including a recurring role as Zumdish on LOST IN SPACE. He was married to actress Virginia Christine (THE MUMMY'S CURSE).

FEDERICO FELLINI (73) One of the most famous and unique directors ever, Fellini started as a cartoonist and gag writer. He graduated from scriptwriting to directing in 1950 with VARIETY LIGHTS. His most famous features were LA DOLCE VITA (60), 8 1/2 (63), JULIET OF THE SPIRITS (66) and FELLINI SATYRICON (69). AMARCORD (73) and FELLINI CASANOVA (76) were his last to receive major U.S. releases. Two great Fellini shorts were "The Temptation Of Dr. Antonio" in BOCCACCIO 70 (62) and "Toby Dammit" in SPIRITS OF THE DEAD (68). Fellini, who received four Oscars, also wrote or co-wrote all his films. His actress wife is JULIET star Giulietta Masina.

DUNCAN GIBBONS (41) from England, died in the '93 fires around Malibu. TV newscasters were faced with reading these director and screenwriter credits: FIRE WITH FIRE (86) and THIRD DEGREE BURN (89). Gibbons also directed rock videos, EVE OF DESTRUCTION (91) and A CASE FOR MURDER (93).

STEWART GRANGER (James Lablanche Stewart) (80) from London, started as an extra and was in features since the 30s. He became a major MGM swashbuckling star in a series of color remakes, including KING SOLOMON'S MINES (50), THE PRISONER OF ZENDA (52) and BEAU BRUMMEL (54). He was in Lang's MOONFLEET and FOOTSTEPS IN THE FOG (both 55), SODOM AND GOMMORAH (61),

Corman's THE SECRET INVASION and FRONTIER HELLCAT (both 63). He was in five other West German co-production westerns and many other European action features, which he often blamed for ruining his career. He was also in THE TRYGON FACTOR (66), HOUND OF THE BASKERVILLES (72) on TV, and HELL HUNTERS (88). Granger was married three times.

MOSES GUNN (64), from St. Louis, Mo. was Bumpy Jones in SHAFT (71) and SHAFT'S BIG SCORE (72). He was a Shakespearean stage actor and a founder of The Negro Ensemble Company. Gunn was in WUSA (70), HAUNTS OF THE VERY RICH (72), CORNBREAD, EARL AND ME and ROLLERBALL (both 75), THE NINTH CONFIGURATION (80), AMITYVILLE II (82), THE NEVERENDING STORY and FIRESTARTER (both 84), A CERTAIN FURY (85), LEONARD: PART 6 and BATES MOTEL (both 87) and DIXIE LANES (88). His TV appearances included TALES FROM THE CRYPT. His death was caused by asthma.



A Theremin named Lotbar.

VALDA HANSEN (5-) was the White Ghost in Ed Wood's NIGHT OF THE GHOULS (58). She was an astrologer and psychic in real life and was also in small roles in NORMA and CAIN'S CUTTHROATS (both 70), WHAM BAM, THANK YOU SPACE MAN (72), SLAUGHTER'S BIG RIP OFF (73) and others.

RANDY HOBBS (45) The bassist with the McCoys was still in high school when the group hit with "Hang On Sloopy" in 65. They recorded 4 albums, then Hobbs and leader Rick Derringer became part of Johnny Winter And, then joined Edgar Winter. He died in his hometown of Dayton, Ohio.

DOUG HOPKINS (32), the original guitarist and main song writer for Gin Blossoms (from Tempe, AZ), shot himself. He was thrown out of the band after playing on their debut LP (which is about to go platinum).

DAVID HOUSTON (57) was a country singer and Grand Ole Opry star. He sang the theme for the Tony Perkins movie THE FOOL KILLER (63) and played the singing deputy in COTTENPICKIN CHICKEN-PICKERS (67). He had many country hits, one top 10 crossover ("Almost Persuaded" - 66) and also recorded with Barbara Mandrell and Tammy Wynette.

STEVE JAMES (41), from NYC, was a blackbelt martial arts fighter/actor who started as a stunt man (THE WANDERERS, THE WARRIORS, WOLFEN...). James was in THE EXTERMINATOR (80), VIGILANTE (82), THE SOLDIER (82), BROTHER FROM ANOTHER PLANET (84), WEIRD SCIENCE and TO LIVE AND DIE IN L.A. (both 85), P.O.W. THE ESCAPE, DELTA FORCE and AVENGING FORCE (all 86), HOLLYWOOD SHUFFLE (87), THE HERO AND THE TERROR (88), I'M GONNA GET YOU SUCKA! (89) as King Fu Joe, McBAIN (91) and THE PLAYER (92). He wrote and starred in STREET HUNTER (90) and played Jackson in the first three AMERICAN NINJA movies from Cannon. His last role was in MANTIS. James (who had cancer) was a

film expert and fan (and a PSYCHOTRONIC reader) who would have been interviewed in a future issue.

ZITA JOHANN (89) was born in a part of Hungary that's now in Rumania. She became a stage star in America and made her film debut in D. W. Griffith's last feature, *THE STRUGGLE* (31). *TIGER SHARK* and her most famous feature *THE MUMMY* (both 32) were followed by *VOICE FROM THE GRAVE* (33) and several others, then she returned to the stage. One last (small) role was in Sam Sherman's *RAIDERS OF THE LIVING DEAD* (86). Her first of three husbands was John Houseman.

KARL JOHNSON (?) The son of Tor died last summer. Formerly a San Fernando police Lt. in real life, he was in *PLAN NINE FROM OUTER SPACE* (56 - as a farmer), in *NIGHT OF THE GHOULS* (58 - as a ghoul) and appeared on Groucho's *YOU BET YOUR LIFE* with his famous dad.

RICHARD JORDAN (56) from NYC, made his feature debuts in two 1972 Burt Lancaster westerns: *LAWMAN* and *VALDEZ IS COMING*. He was later in: *THE YAKUZA* (75), *LOGAN'S RUN* (76), *RAISE THE TITANIC* (80), *DUNE* (84), *SOLARBABIES* (86), *THE HUNT FOR RED OCTOBER* (90), *TIME BOMB* (91) and *POSSE* (93). He was also briefly a regular on *THE EQUALIZER* show and acted on and off Broadway. He was married to actress Kathleen Widdoes (*THE MEPHISTO WALTZ*) and had a son with actress Blair Brown.

STANFORD S. KOHLBERG (83) from Omaha, co-produced *SEX AND THE COLLEGE GIRL* (64) and the famous gore hit *BLOOD FEAST* (63). He owned a chain of 50 drive-in theatres in Ill., Ind., Wisc., and Mi. He also invented cordless car heaters and pioneered having live entertainment before screenings and opening movie theatres in shopping centers. Only two drive-ins remain in the family business (in Des Plaines and Chicago).

CHARLES LAMONT (98) from S. F., directed over 100 movies including many for the short lived Chesterfield and Grand National studios. He did a number of Abbott and Costello movies including *MEET THE INVISIBLE MAN* (51), *CAPTAIN KIDD* (52), *GO TO MARS* and *DR. JEKYLL AND MR. HYDE* (both 53), *KEYSTONE KOPS* (55) and *THE MUMMY* (56). He also made *TOMORROW'S YOUTH* (35), *A SHOT IN THE DARK* and *THE DARK HOUR* (both 35), *BAGHDAD* (49), *FRANCIS IN THE HAUNTED HOUSE* (56) and *Ma And Pa Kettle* comedies. Lamont started out with Max Sennett.

RICHARD LANDAU (79) from NYC, wrote *STRANGE CONFESSION* (44), *THE LOST CONTINENT* (51), *BAD BLONDE* (53), *THE CREEPING UNKNOWN* (56), *THE BLACK HOLE* (79) and many TV programs. He was a producer and writer for *THE WILD, WILD WEST* and *THE SIX MILLION DOLLAR MAN* series.

EUGENIE LEONTOVICH (93) from Moscow was a Broadway actress who played Helen in *HOMICIDAL* (61).

MYRNA LOY (Williams) (88), from Raidersberg, Montana, was in *BEN HUR* and *DON JUAN* (both 26), *THE JAZZ SINGER* (27), *NOAH'S ARK* (28), *A CONNECTICUT YANKEE* (31) and *TOPAZE* (33). The red haired, freckled star (whose ancestors were Welsh) was cast as sexy Oriental killers in *THE BLACK WATCH* (29), *MASK OF FU MANCHU* with Karloff and *13 WOMEN* (both 32) and other features. In 34 she co-starred in *THE THIN MAN*, the first of a series of 6 hit movies about the rich, hard drinking, crime solving Nick and Nora Charles and gained publicity when Dillinger (a fan) was killed after seeing one of her movies. In 36, she was called "Queen Of Hollywood". Some later roles were in *MIDNIGHT LACE* (60), *AIRPORT '75* (75). *DEATH TAKES A HOLIDAY* (71) and *IT HAPPENED AT LAKEWOOD MANOR* (77) were TV movies. Loy (who was married and divorced four times) received a special Oscar in 91.

RITA MACEDO (Maria Conception Macedo Guzman) (65) The Mexican movie star (since 1942) was in Bunuel's *NAZARIN* (58).

ALEXANDER MACKENDRICK (81) is famous for his British Ealing Studio features including *THE MAN IN THE WHITE SUIT* (51) and *THE LADYKILLERS* (55). He also made *THE SWEET SMELL OF SUCCESS* (57) and *DON'T MAKE WAVES* (67) in the U.S.

JANET MARGOLIN (50), from NYC, co-starred in *DAVID AND LISA* (62) and was in *THE GREATEST STORY EVER TOLD* (65), *TAKE THE MONEY AND RUN* (69), *THE LAST CHILD* (71) Gene Roddenberry's *PLANET EARTH* (74), *THE LAST EMBRACE* (79), *THE PLUTONIUM INCIDENT* (82) and *GHOSTBUSTERS II* (89). Margolin (who was married to actor Ted Wass) had cancer.

GARRY MOORE (Thomas Garrison Morfit) (78), from Baltimore, was on his own show and/or the quiz shows *I'VE GOT A SECRET* and *TO TELL THE TRUTH* every year from 1950 to 1970. Before that he had been on network radio since 1939. Moore also narrated *THE CRAZY WORLD OF LAUREL AND HARDY* (67).

IRVING MOORE (74) was a TV director. He did episodes of many crime shows and westerns, *WILD, WILD WEST*, *LOST IN SPACE* and *KORG 70,000*.

JEFF (Irving) MORROW (86) from NYC, died the day after Christmas in a nursing home in Canoga Park, CA. The stage, radio, film and TV actor is best remembered by

most as Exeter, the tragic alien in *THIS ISLAND EARTH* (55). His wife is former actress Anna Karen. See our last issue for Morrow's last interview and a complete filmography.

WALTER BROWN NEWMAN (77) wrote or co-wrote the screenplays for *MAN WITH THE GOLDEN ARM* and *UNDERWATER!* (both 55), *CRIME AND PUNISHMENT U.S.A.* (59) and *CAT BALLOU* (65).



Herve Villechaize — SEIZURE

RAPHAEL NUSSBAUM (61) from Germany, directed *BURNING SAND* (59), *THE INVISIBLE MAN* (63), *TRUNK TO CAIRO* (66), with Audie Murphy and *SINAI COMMANDOS* (67) in Israel. In America he produced Al Adamson's *THE FEMALE BUNCH* (69), *JOURNEY INTO THE BEYOND* (77), *DEATH BLOW* (88) and others.

CHRISTIAN NYBY (80) was an Oscar nominated editor at RKO who was the credited director of *THE THING* (51). Nyby directed 5 other features, but later worked primarily on TV programs, including many westerns and *TWILIGHT ZONE*, *I SPY*, *KORG 70,000* and *SIX MILLION DOLLAR MAN*. Christian Nyby II is also a TV director.

RIVER PHOENIX (23) was raised on a "Children Of God" commune in Madras, Oregon. He was on the *SEVEN BRIDES FOR SEVEN BROTHERS* TV series (82-3) and made his feature debut in Joe Dante's *EXPLORERS* (83). Some other roles were in *STAND BY ME* (86), *INDIANA JONES AND THE LAST CRUSADE* (89) and *I LOVE YOU TO DEATH* (90). He was still working on *DARK BLOOD* at the time of his death (which was ruled a drug O.D.), after leaving the L.A. Viper Room club. Phoenix would have been in *INTERVIEW WITH A VAMPIRE*. He was the oldest of five kids. Sister Summer and brother Leaf also act.

WERNER POCHATH (53) was a German actor who was in many Italian features, Franco's *VIRGIN AMONG THE CANNIBALS* (71), *BREAKTHROUGH* (78) and *JUST A GIGOLO* (79).

VINCENT (Leonard) PRICE (Jr.) (82) was from St. Louis although he first acted in London. The 6'4" star of Broadway, Hollywood, TV (more than "2000" TV appearances) and radio first starred in a film in 1938 and was with 20th Century from 1940 to 1947, then was with RKO. His film career spanned 7 decades. Although he played many villains and starred in the 3D hit *HOUSE OF WAX* (53), Price wasn't considered a horror star until the late 50s. During the 60s and early 70s, he was the international horror star (usually working for AIP). Often criticized for joking around too much with roles, Price could be great as a comic actor (*CHAMPAGNE FOR CAESAR* - 50) or being totally serious (*THE CONQUEROR WORM* -68). He announced his retirement in 1986, but worked almost to the end. Two of his last roles were in *BACKTRACK* (88) and *HEART OF JUSTICE* (93), both starring Dennis Hopper. Price, who was a frequent host, narrator and voice for cartoon villains, was also a writer and lecturer on art and cooking. He was married three times, had one son and one daughter. His first wife Edith Barrett was in *I WALKED WITH A ZOMBIE*, *THE GHOST SHIP* and *JANE EYRE*. His third wife Coral Browne was in *THE RULING CLASS*, *THEATRE OF BLOOD* and *DREAMCHILD*. Price died just before Halloween.

RENE RAY (Irene Creese) (81) was a London stage actress also in over 40 features. Some were *PASSING ON THE THIRD ROW BACK* (35) with Conrad Veidt, *THE RETURN OF THE FROG* (38), an Edgar Wallace movie, and *SUBSTITUTION* (70). She became a Countess in 75.

CLAUDE RENOIR (79) was cinematographer for many features including *CRIME AND PUNISHMENT* (56), *THE WITCHES OF SALEM* (57), *FRENCH CONNECTION II* (75) and *THE SPY WHO LOVED ME* (77). He shot several Roger Vadim features including *BLOOD AND ROSES* (60), *BARBARELLA* (68) and *SPIRITS OF THE DEAD* (69). He was the nephew of director Jean Renoir, the son of actor Pierre Renoir and grandson of the artist Pierre Auguste Renoir.

DOROTHY REVIER (Doris Velegra) (89), from S. F., was a silent star known as the "Queen Of Poverty Row", who often played blonde "vamps" at Columbia. Some roles were in *THE WILD PARTY* (23), *THE WARNING* (27), *MAN IN THE IRON MASK* (29), *THE SQUEALER* (30), based on an Edgar Wallace novel and the Charlie Chan movie *THE BLACK CAMEL* (31) with Lugosi. She was in a series of Buck Jones westerns before retiring from the screen in 1936.

CESAR ROMERO (86), from NYC was perfect as The Joker on *BATMAN* (66-68) and in the *BATMAN* feature. The Cuban/American Romero was a dancer and stage actor who started his movie career playing Latin gigolos and was with MGM, Universal then 20th Century (for 15 years). *THE THIN MAN* (34) and *CHARLIE CHAN AT TREASURE ISLAND* (39) were some early features. Others were: *THE LOST CONTINENT* (51), *THE JUNGLE* and the Hammer film *SCOTLAND YARD INSPECTOR* (both 52), *AROUND THE WORLD IN 80 DAYS* (56), *THE STORY OF MANKIND* (57), the anti- Castro *WE SHALL RETURN* (61), *TWO ON A GUILLOTINE* and *SERGEANT DEADHEAD* (both 65), *MADIGAN'S MILLIONS* (67), *SKIDOO* (68) and Corman's *TARGET: HARRY*, *LATITUDE ZERO* from Toho and *THE COMPUTER WORE TENNIS SHOES* (all 69). He was also in other Disney features plus *SOUL SOLDIER* (70), *THE SPECTRE OF EDGAR ALLAN POE* (72), *LUST IN*



THE DUST (84), *MORTUARY ACADEMY* (88) and *JUDGEMENT DAY* (89). He starred on the *PASSPORT TO DANGER* series (54-56), was a regular on *FALCON CREST* and appeared on *MAN FROM U.N.C.L.E.*, *GET SMART*, *BEWITCHED*, *NIGHT GALLERY*, *BUCK ROGERS* and other TV shows.

ELLIS ST. JOSEPH (82) wrote screenplays for many features including *FLESH AND FANTASY* (43) and *THE CHRISTIANE JORGENSEN STORY* (70). He also wrote for the series *OUTER LIMITS* and *LOGAN'S RUN*.

SIEGFRIED SCHUERENBERG (93) was a German actor (from Detmund) who dubbed the voice of Clark Gable. He was in about 80 features including *THE MASTER OF THE WORLD* (34) and later played Sir John of Scotland Yard in 60s Edgar Wallace mysteries (*THE HUNCHBACK OF SOHO*, *HOUD OF BLACKWOOD CASTLE*, *THE BLUE HAND...*) He was also in Franco's *THE DEVIL CAME FROM AKASAWA* (71).

LUCIANO CHARLES SCORSESE (80) The former garment worker appeared in many of his son Martin's movies and DePalma's *WISE GUYS* (85).

TOMMY SEXTON (36) was a Canadian comedian and actor known for the CODCO TV show (88-93) from Newfoundland. He was also in the features THE ADVENTURES OF FAUTUS BIDGOOD (86) and BURIED ON SUNDAY (92). He had AIDS.

PHIL SEYMOUR (41) from Tulsa, Oklahoma was half of the Dwight Twilley Band. The drummer/singer went solo (two LPs), then was with The Textones. He had cancer.

ANNA STEN (Anjuschka Stenskaja Sudakevich) (84) from Kiev, Ukraine, was in Russian and German films before being brought to Hollywood in the early 30s by producer Sam Goldwyn. When she failed to become a "second Garbo" she made more features in England, then back in America. Some later titles were THEY CAME TO BLOW UP AMERICA (43) and RUNAWAY DAUGHTERS (56), from A.I.P.

LEON THEREMIN (97) was born and died in Russia, where he spent time in a Gulag for anti Soviet propaganda. The Theremin, the electronic instrument he invented, was played by waving hands close to an antenna. It was first used publicly for classical concerts. RCA manufactured and sold theremins in America in the 20s. BRIDE OF FRANKENSTEIN (35), SPELLBOUND and THE LOST WEEKEND (both 45), DAY THE EARTH STOOD STILL (51) and many other 50s sci fi movie soundtracks featured Theremins as did records by Les Baxter and Captain Beefheart and The Beach Boys ("Good Vibrations"). Lothar And The Hand People used a Theremin as their lead instrument.

GERALD THOMAS (72) was an editor who went on to direct 30 of the very popular British "Carry On" comedies starting in 59. Some were CARRY ON CLEO, SPYING, SCREAMING and EMMANUELLE. Other features were BEWARE OF CHILDREN (60) and THE IRON MAIDEN (62). His older brother Ralph Thomas was the director who made the Doctor.. series.

JEROME THOR (69) from Brooklyn, starred on the syndicated FOREIGN INTRIGUE TV series (51-53). He was also in HOUSE OF BLACK DEATH (65) and MR. SYCAMORE (75).

ALEXANDRE TRAUNER (87), from Budapest, was the art director for many famous European productions including LES VISITEURS DU SOIR (42), LES ENFANTS DU PARADIS (44), Welles' OTHELLO (52), LAND OF THE PHARAOHS (55), THE PRIVATE LIVES OF SHERLOCK HOLMES (70) (and many other Billy Wilder features), MR. KLEIN (77) (and other Joseph Losey features) and SUBWAY (85).

EVELYN VENABLE (80) was a Shakespearean actress from Cincinnati. She acted in DEATH TAKES A HOLIDAY and DOUBLE DOOR (both 34), was the voice of the Blue Fairy in PINOCCHIO (40) and was the original model for the famous Columbia movie statue logo. Later, she was a UCLA professor.

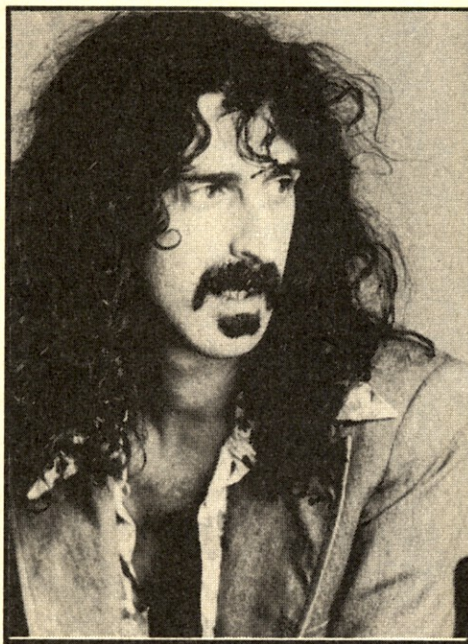
HERVE VILLECHAIZE (50) was from Paris. Before FANTASY

ISLAND (78-83), he was in CHAPPAQUA (66), Norman Mailer's MAIDSTONE and THE GANG THAT COULDN'T SHOOT STRAIGHT (both 71), GREASER'S PALACE (72), MALATESTA'S CARNIVAL (73), CRAZY JOE, SEIZURE (Oliver Stone's first feature) and THE MAN WITH THE GOLDEN GUN (as Nick Nack) (all 74) and HOT TOMORROWS and THE ONE AND ONLY (both 78). Later on, he was in THE FORBIDDEN ZONE (80), AIRPLANE II (82) RUMPELSTILTSKIN (83), THE TELEPHONE (87, voice only) and TWO MOON JUNCTION (88). The 3'11" actor, who had a number of health problems, shot himself.

LEE WAGNER (83) was the founder of TV GUIDE. He started it in 1948 (for NY only), sold it in 53 and remained editor until 55.

SAM WANAMAKER (74), from Chicago, moved to England after being blacklisted in America during the early 50s. He was in Losey's THE CONCRETE JUNGLE (60), THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES (65), THE DAY THE FISH CAME OUT (67), THE SPIRAL STAIRCASE (75), BILLY JACK GOES TO WASHINGTON (77), RAW DEAL (86), and SUPERMAN IV (87). He also directed many TV programs and some features, including SINBAD AND THE EYE OF THE TIGER (77). TV appearances included DANGER MAN, THE OUTER LIMITS and WILD, WILD WEST. Wanamaker, who had cancer, successfully planned the rebuilding of Shakespeare's Globe Theatre. One of his daughters is actress Zoe Wanamaker.

GWEN WELLES (42) lived with Roger Vadim and made her feature debut in his autobiographical HELLE (71). She was also in A SAFE PLACE (71), HIT! (73) with Billy Dee Williams, and NASHVILLE (75). She had cancer.



ZAPPA

FRANK (Vincent) **ZAPPA** (52) from Baltimore was leader and (excellent) lead guitarist of The Mothers Of Invention, first based in L.A. Zappa did the music for Timothy Carey's WORLD'S GREATEST SINNER (the theme song was an early 45), appeared in HEAD and made his own films and tapes including 2000 MOTELS (71), BABY SNAKES (79) and UNCLE MEAT (all available from MPI). The double album "Freak Out" (66) was a first in many ways and Zappa's Bizarre/Straight record label released LPs by Captain Beefheart, Alice Cooper, Tim Buckley and Lord Buckley. Zappa went on to make "over 60" albums, featuring rock, doo wop, R+B, classical, jazz, avant garde, barbed satire and juvenile humor. Three of his four kids: Dweezil (RUNNING MAN...), Moon Unit (THE AWAKENING, BOYS NEXT DOOR, HEARTSTOPPER...) and Ahmet (PUMP UP THE VOLUME) have acted. Zappa had prostate cancer.

Thanks to: Eric Caiden and Fred Olen Ray (Hollywood), Rudolph Grey and Richard H. Smith (NYC), Hugh Shelton (Centerline, Mi), Andreas Pieper (Munster, Germany), Mike Jenkins (Berlin), Michael Will (Montreal), Larry O Dean (S.F), Bruce Kowalski (Chicago) and Steven Kiviat (Encino, CA)

PV

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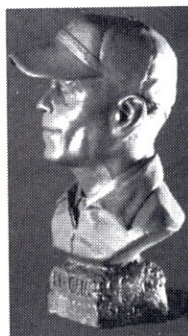
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Yes, Ed Gein, America's most bizarre killer whose crazed, necrophilic acts have solely inspired such legendary cinematic achievements as *Psycho*, *The Texas Chainsaw Massacre*, *Deranged*, and *Silence of the Lambs* can now be a welcome guest to inspire you in the privacy of your own home! This incredible, special-edition **half-scale**(!) bust was sculpted with meticulous perfection from dozens of courtroom reference photos. After much debate, Uncle Tom selected master Hollywood sculptor Glenn Hanz to give Mr. Gein life. Hanz's motion picture accolades include prominent work in Coppola's *Dracula*—1992 Academy Award winner for best makeup. Below are some responses from just some of the notable musicians, filmmakers, and journalists who have seen this bust (as pictured above) in private exhibition:

"All the kiddies should have one."
Johnny Ramone, Lead Guitar, RAMONES

"Unfuckingbelievable!"
Mike Scaccia, Guitarist, MINISTRY

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"A beautiful piece... you could eat off of it!"
Brian Yuzna, Producer/Director Re-Animator, Bride of Re-Animator

"Only Tom Rainone would have the guts to hawk such ghoulish garbage... I salute him!"
Dave Friedman, Producer Blood Feast, 2000 Maniacs, Ilsa: She-Wolf of the S.S.

"At last, a model kit I'd buy!"
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"I SPAT ON YOUR GRAVE"

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I SPAT ON YOUR GRAVE - 1962 - 100 minutes - **NOT RELEASED FOR 25 YEARS!**
Based on the banned underground novel by Boris Vian, set in the United States about a black man who passes for white and uses his powerful sexuality to get revenge for his brother's lynching. Excellent cast includes CHRISTIAN MARQUAND, ANTONELLA LUALDI and CLAUDE BERRI in one of his first screen appearances. This was Audubon Films' first commercial release - shown exclusively in drive-ins, it followed the release pattern of **POOR WHITE TRASH**. **I SPAT ON YOUR GRAVE** is a fascinating look at an outsider's unique view of a racist and sexually preoccupied America in the 1950's. Cassette also includes Original Theatrical Trailer and an Alternate Ending shot by the director for special situations. English Version.

WHEN THEY WERE BAD,
THEY WERE GREAT!

the **NUDE** Set

THE NEW 'FRENCH LOVE' KITTEN
AGNES LAURENT



THE NUDE SET - 1961 - 84 minutes - with AGNES LAURENT. This bawdy tale of an innocent young girl who gets involved with the oversexed world of medical students was Audubon's first acquisition. It starred AGNES LAURENT who had begun to establish herself as France's newest sexpot the previous year in Janus' Films' **SINS OF YOUTH**. Although limited by the number of theaters that would show **THE NUDE SET**, because of the nudity, the film became, nevertheless, one of the top exploitation grossers of the period. Also shown as **THE FAST SET**, where newspapers refused the original title. Cassette also includes the Original Theatrical **"THE NUDE SET"** Trailer. English Version o Widescreen.



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love!

The TWILIGHT GIRLS

no longer children...
not yet women...



THE TWILIGHT GIRLS - 1961 - 80 minutes - with AGNES LAURENT o CHRISTINE CARERE o ESTELLA BLAIN - Although made before **THE NUDE SET**, this story of young girls at a rich boarding school, and their romantic involvements - both with their boyfriends and with each other - was Audubon's second release, based on the success of the first AGNES LAURENT film. Due to the frank nature of the lesbian scenes - girls kissing on the mouth, etc. - the film was banned by the then existing NEW YORK STATE FILM CENSOR BOARD. Audubon sued the Board - lost - and the case went to the NEW YORK STATE SUPREME COURT. Audubon won the appeal - the ban was lifted and that decision by the State's highest court led, the following year, to the final dissolution of the NEW YORK STATE FILM CENSOR BOARD o Cassette also includes the Original Theatrical Trailer o Made from 35mm Negative. English Version Widescreen.



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